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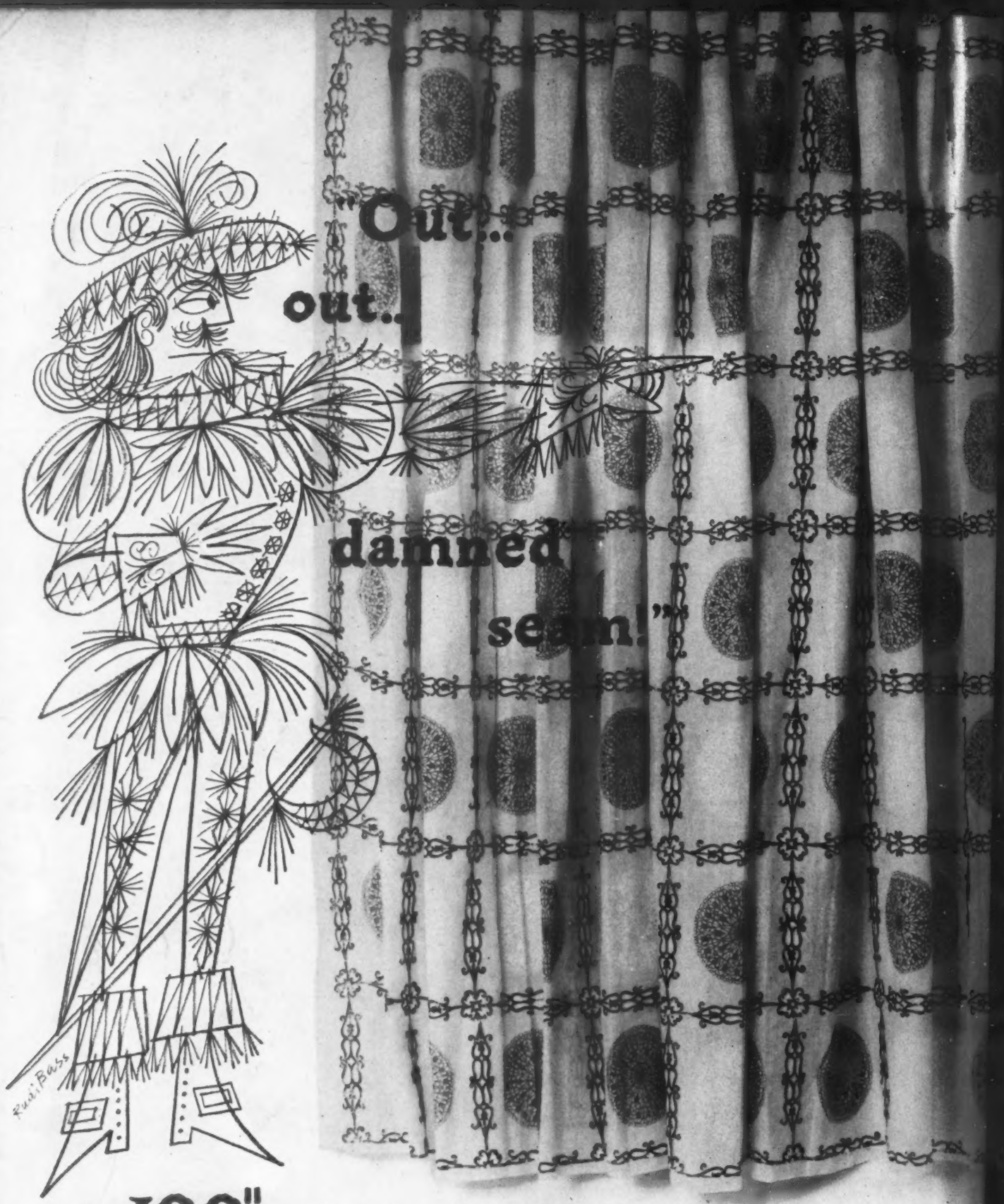

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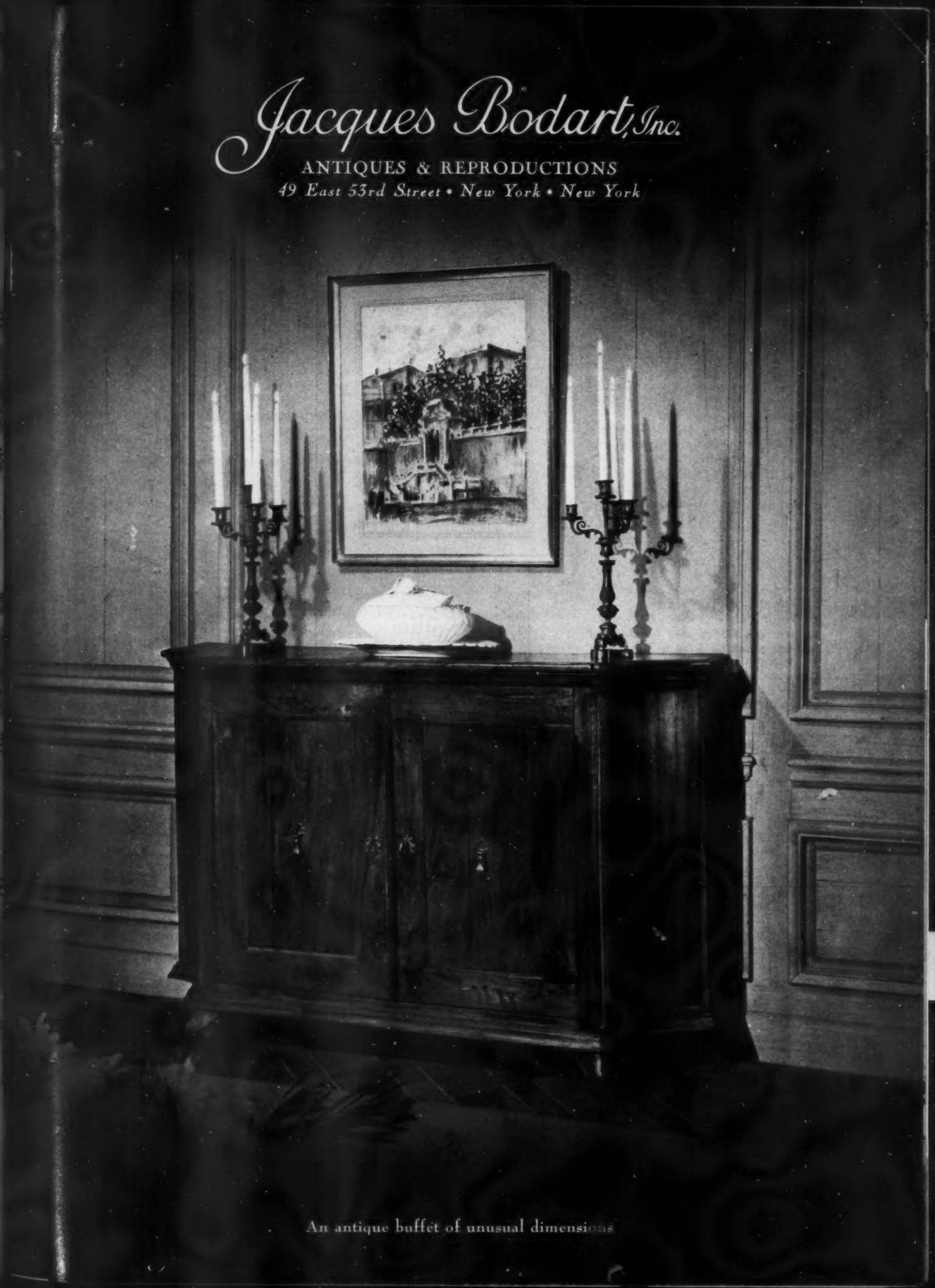

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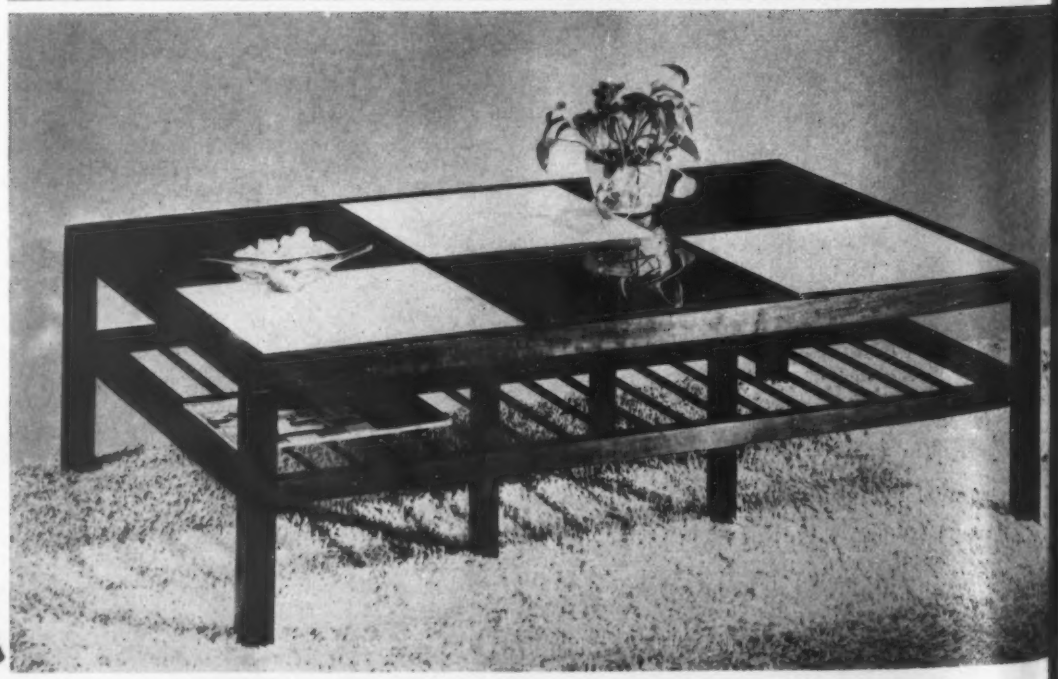

New Walnut Table in lower picture from Widdicomb's new collection of occasional pieces. Carrara glass top (⅜" thick) available in black, white, beige or combination of the three. 3422 Table, 53" long. Top: 3409 Desk, with 4202 Chair — also indicative of Widdicomb's keen interpretation of Contemporary good taste.

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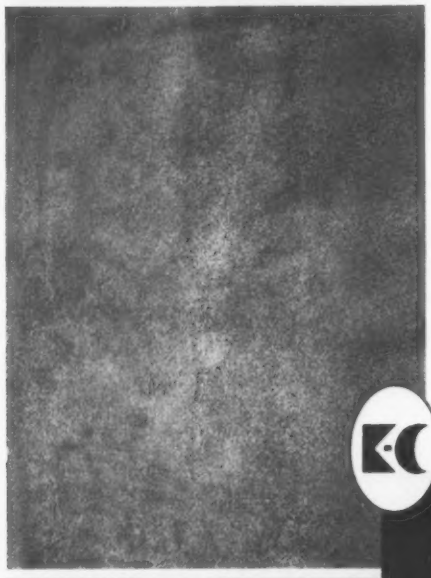

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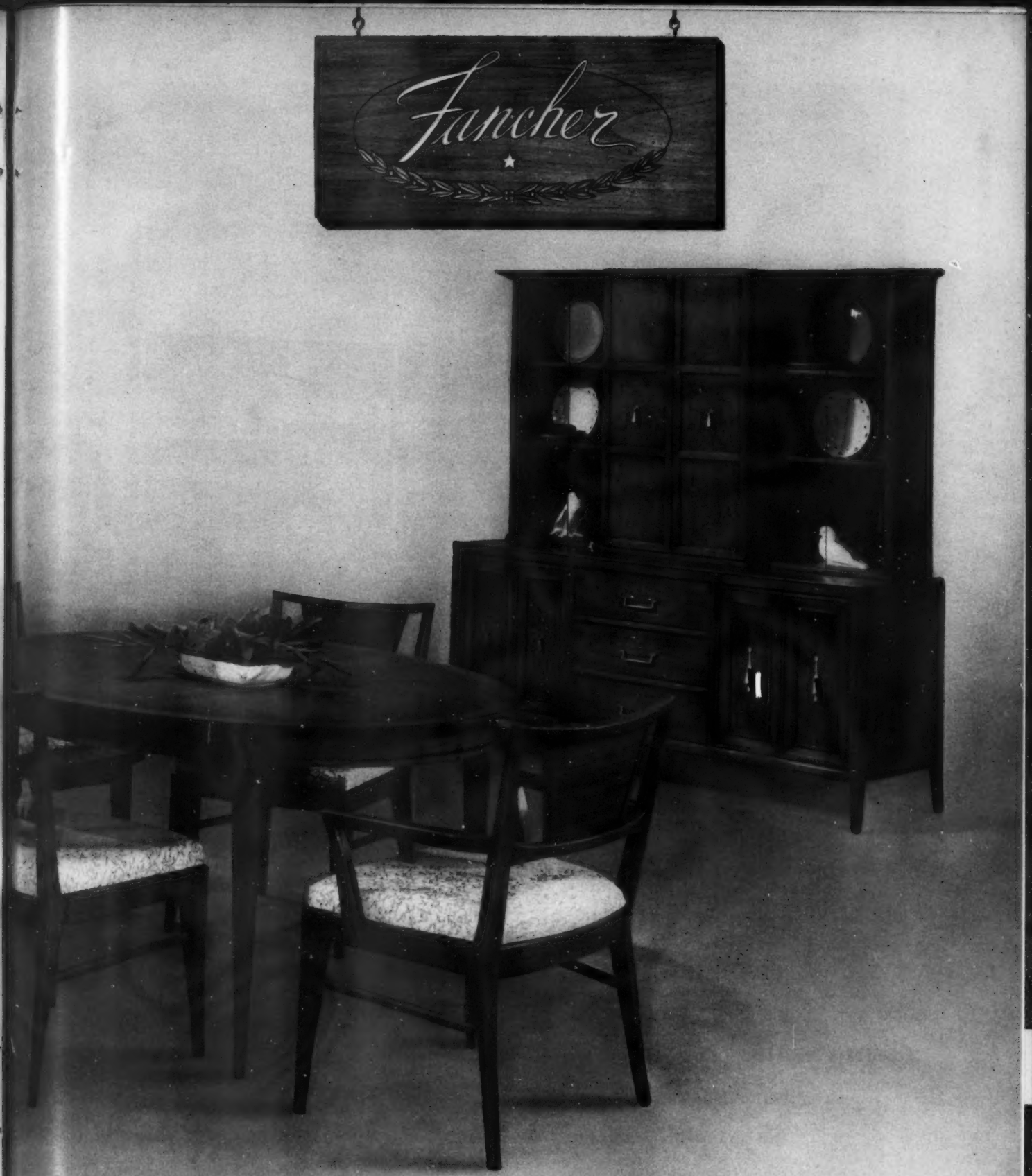

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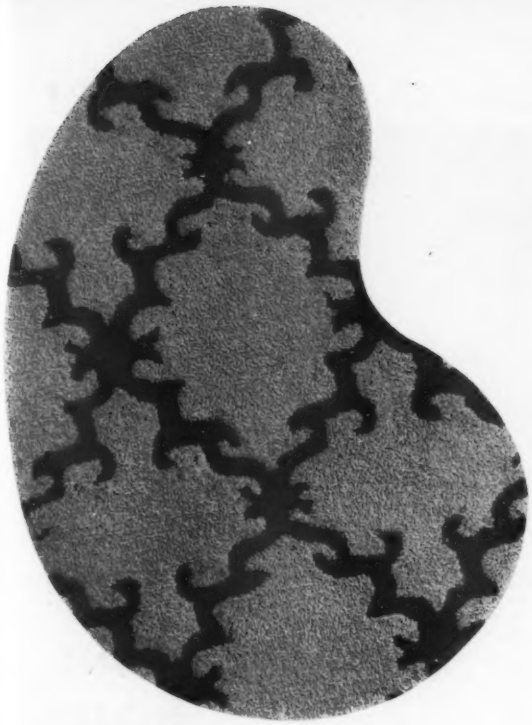

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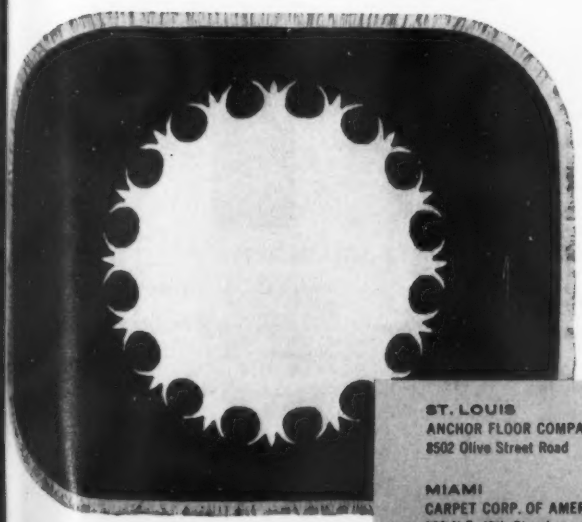

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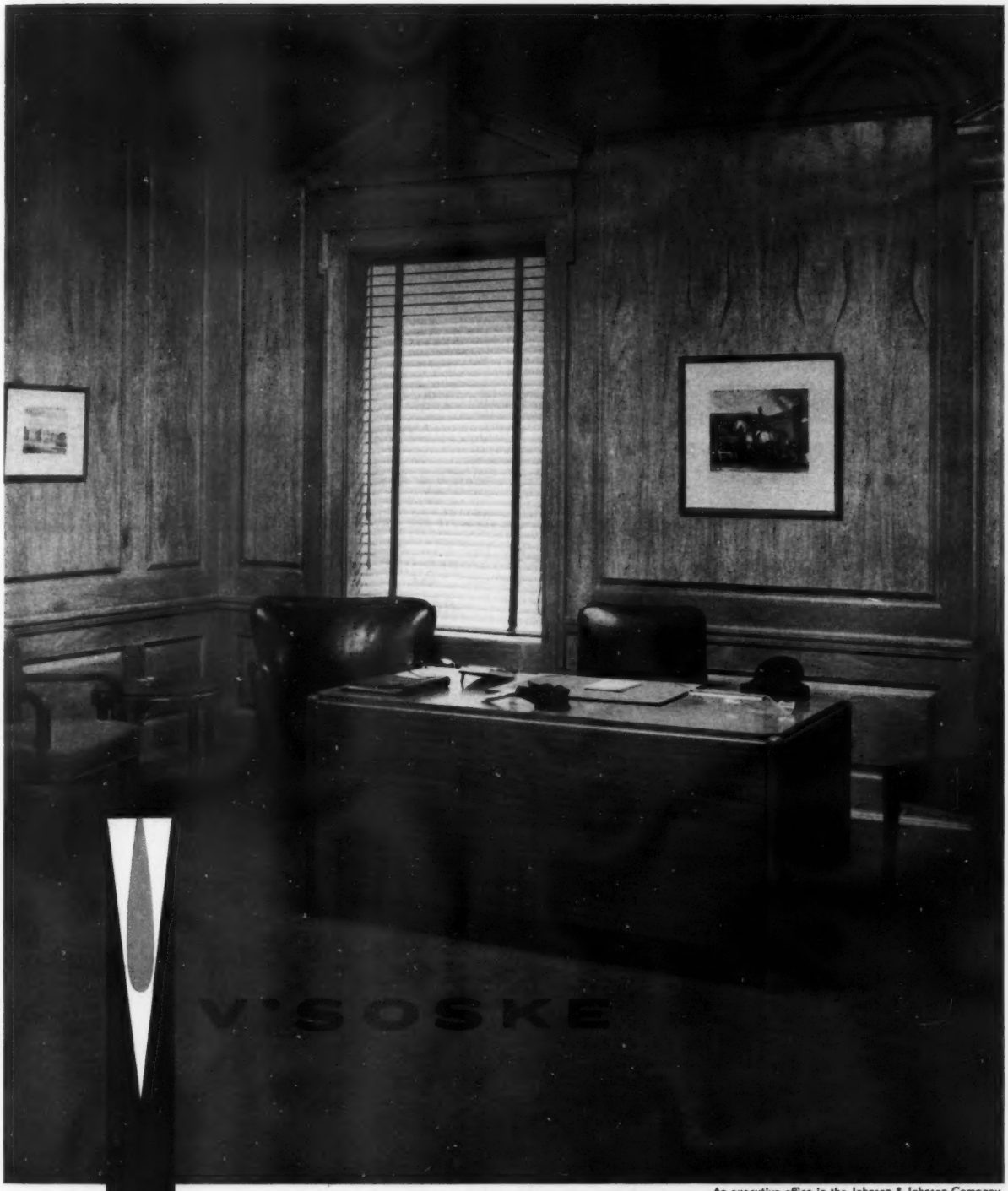

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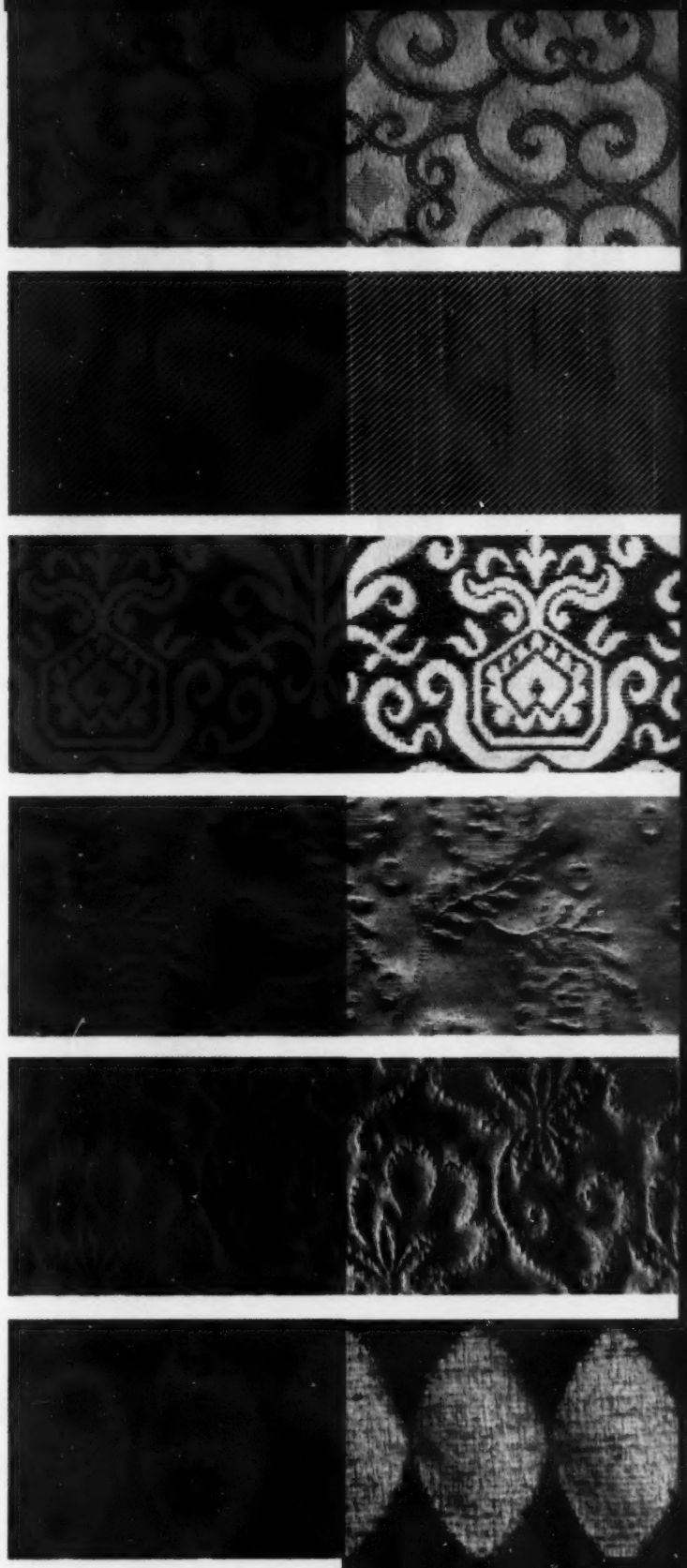

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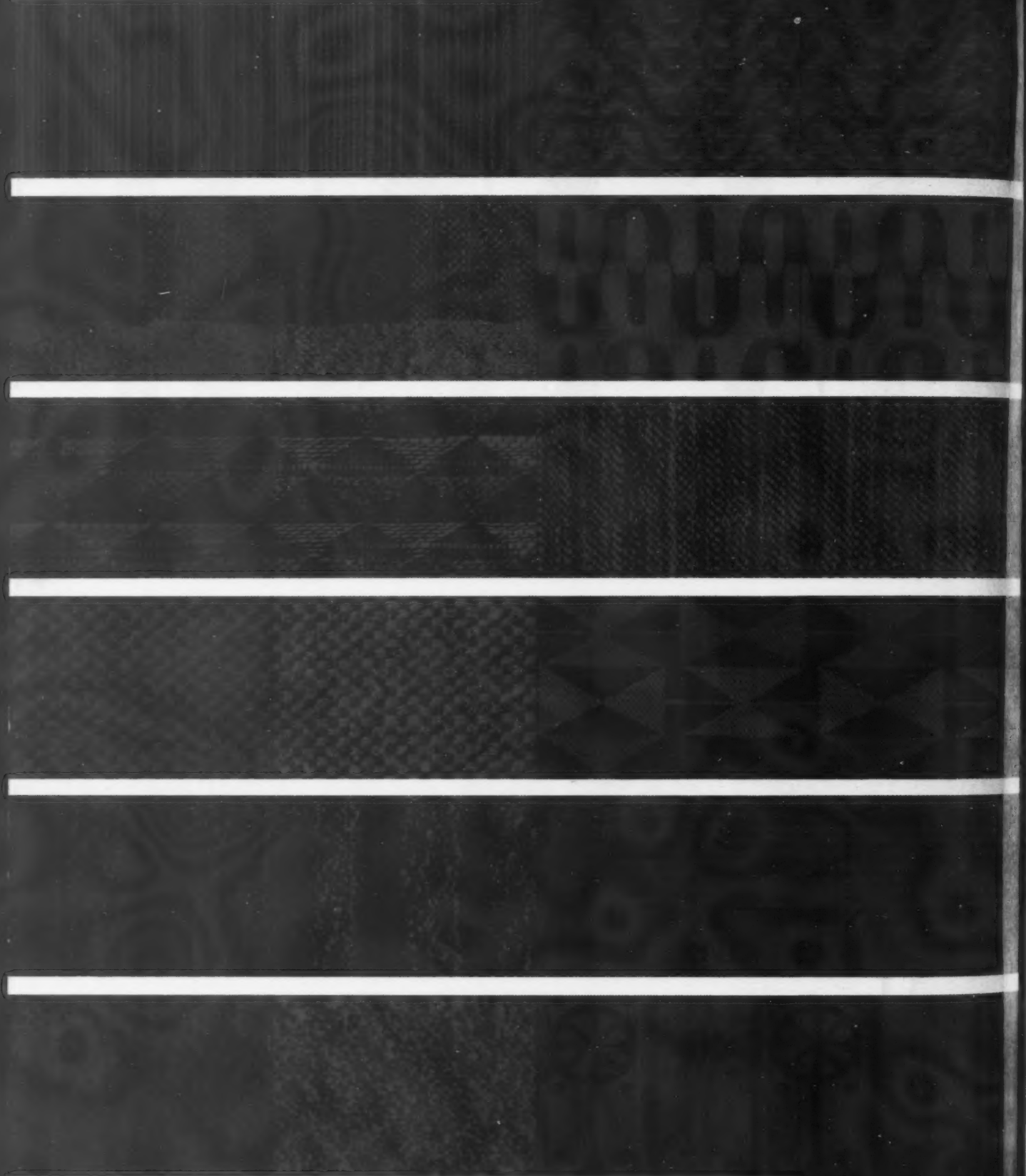

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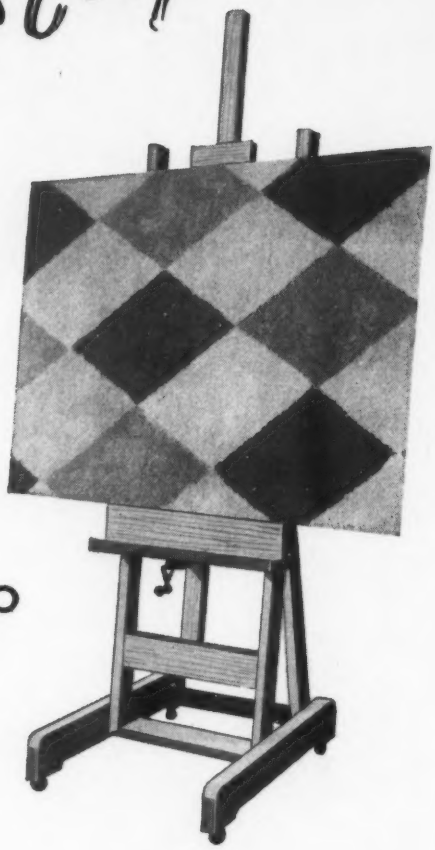

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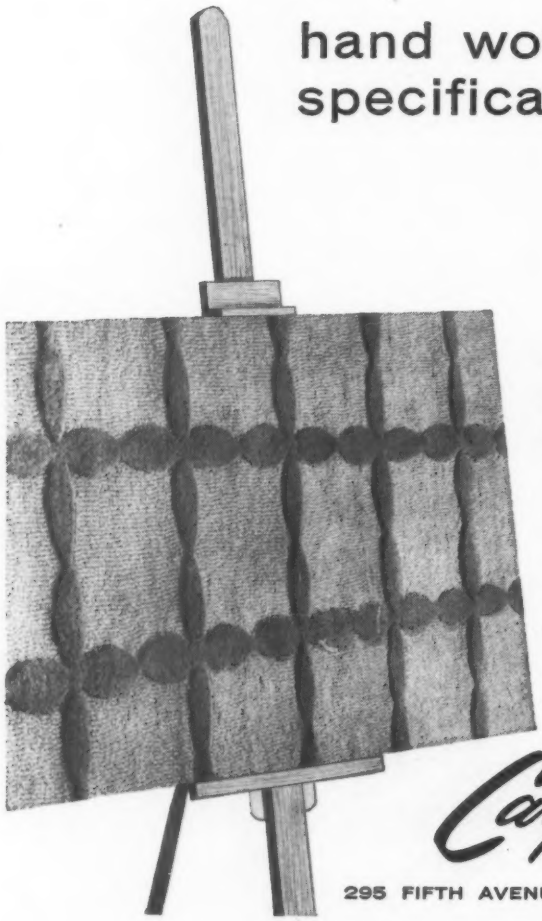

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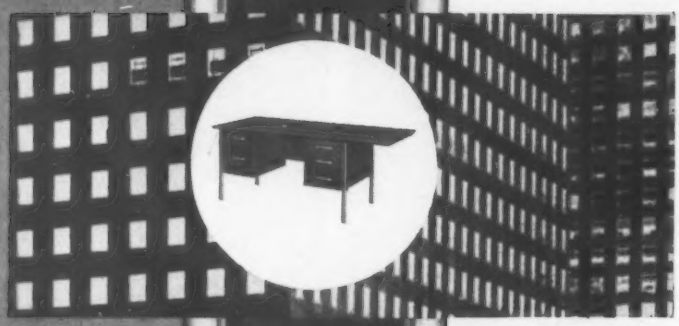

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. . . with all the polished beauty and distinctive shadings of hardwood -- yet so much easier to care for! Greaseproof. No dust-collecting open seams. No sanding. No varnishing.

KENTILE FLOORS

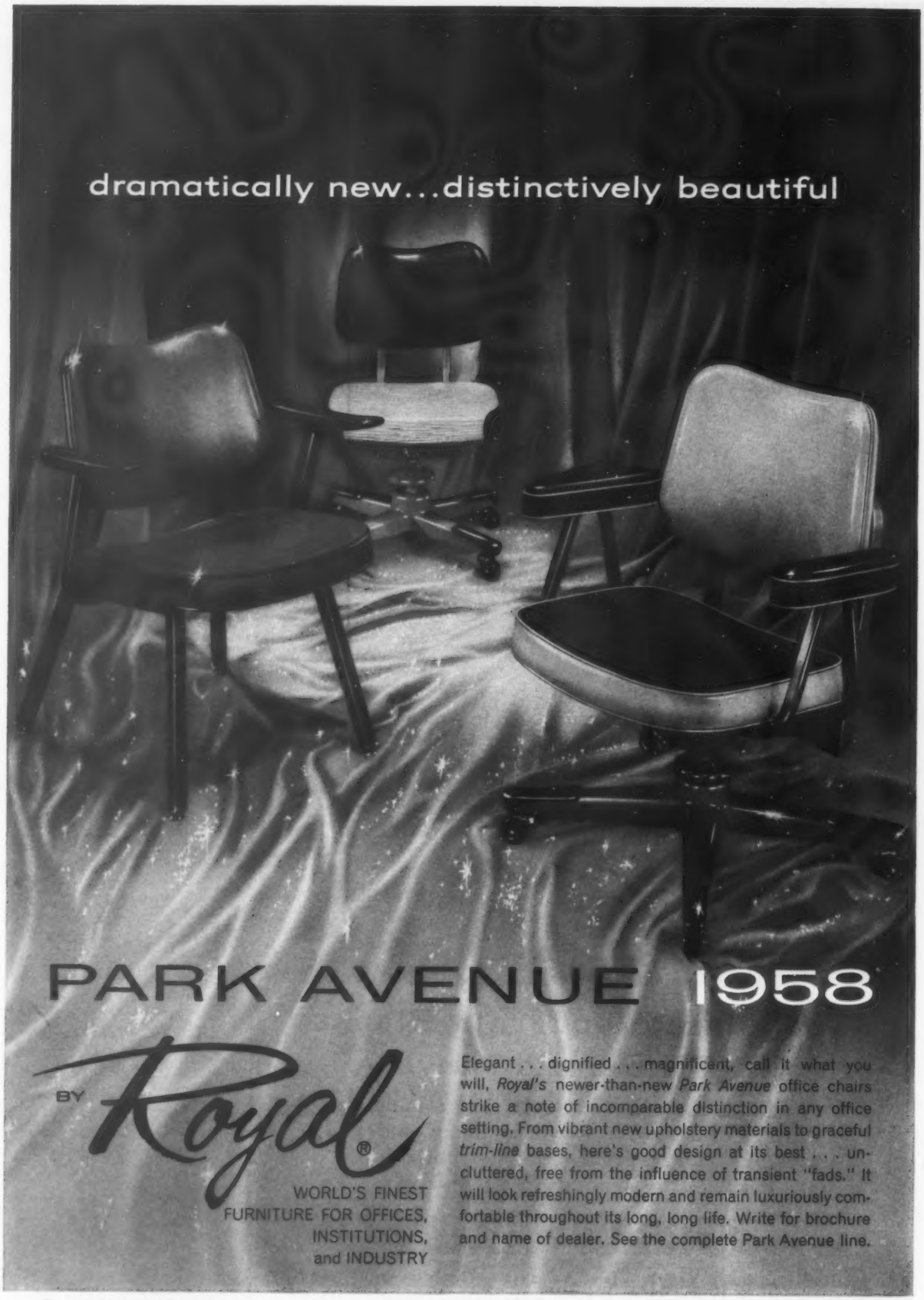
available in Solid Vinyl, Vinyl Asbestos, Cushion-back Vinyl, Asphalt, Cork and Rubber Tile. . . over 175 decorator colors!

SPECIFICATIONS:

SIZE:
4" x 36"

THICKNESSES:
.080," 1/8"

COLORS:
Random Shades in
Birch
Limed Oak and
Teak; also
Mahogany (not shown)



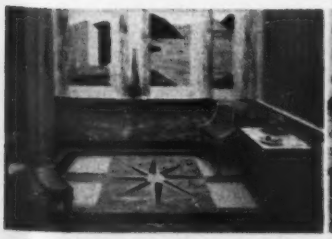
Royal Metal Manufacturing Company, One Park Avenue, New York 16, New York. Dept. 19-D

Amtico Renaissance...

Lustrous vinyl flooring creates dimensional splendor

Its handsome beauty surpasses that of natural marble. Its striking elegance achieves a new dimension in vinyl flooring . . . a wonderfully different translucent quality. *This* is Amtico RENAISSANCE Vinyl Flooring, in nine delicate color hues that capture subtly the infinite shadings and variations of marble. Amtico RENAISSANCE has the vital added advantage of being all-vinyl . . . colors go through and through each tile. So little care is needed to keep it looking new always. And Amtico RENAISSANCE withstands a lifetime of wear.

To achieve any effect, to set off any decor handsomely, turn to the *complete* line of the world's finest and most colorful floor coverings—Amtico Vinyl or Amtico Rubber Flooring.



Paul MacAlister utilizes every Amtico Renaissance Vinyl color on this striking Italian-style floor design and wall mural.

Amtico Renaissance Vinyl floor and objets d'art enhance this fabulous bath-dressing room by Barker Bros.

A floor of Amtico Terrazzo Design Vinyl sets off a colorful grouping in this showroom by Tommi Parzinger.

Amtico
PERMALIFE
VINYL FLOORING

1908-1958 . . . 50 Years of Growth and Progress

AMERICAN BILTRITE RUBBER COMPANY

TRENTON 2, NEW JERSEY

Showrooms: 295 Fifth Ave., N.Y.C. • 13-179 Mdse. Mart, Chicago • In Canada: American Biltrite Rubber Company, Ltd., Sherbrooke, Que.

AMTICO, Dept. ID-2 Trenton 2, N.J.
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(Please attach coupon to your business card or letterhead)

NEW CONFERENCE ROOM AT THE NATIONAL BISCUIT CO.

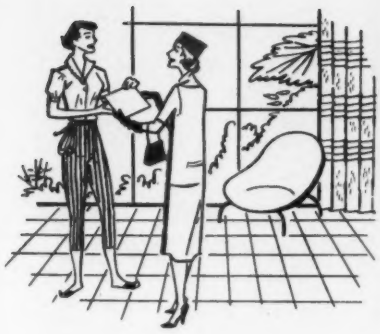
a distinctive achievement in planned office furniture coordination

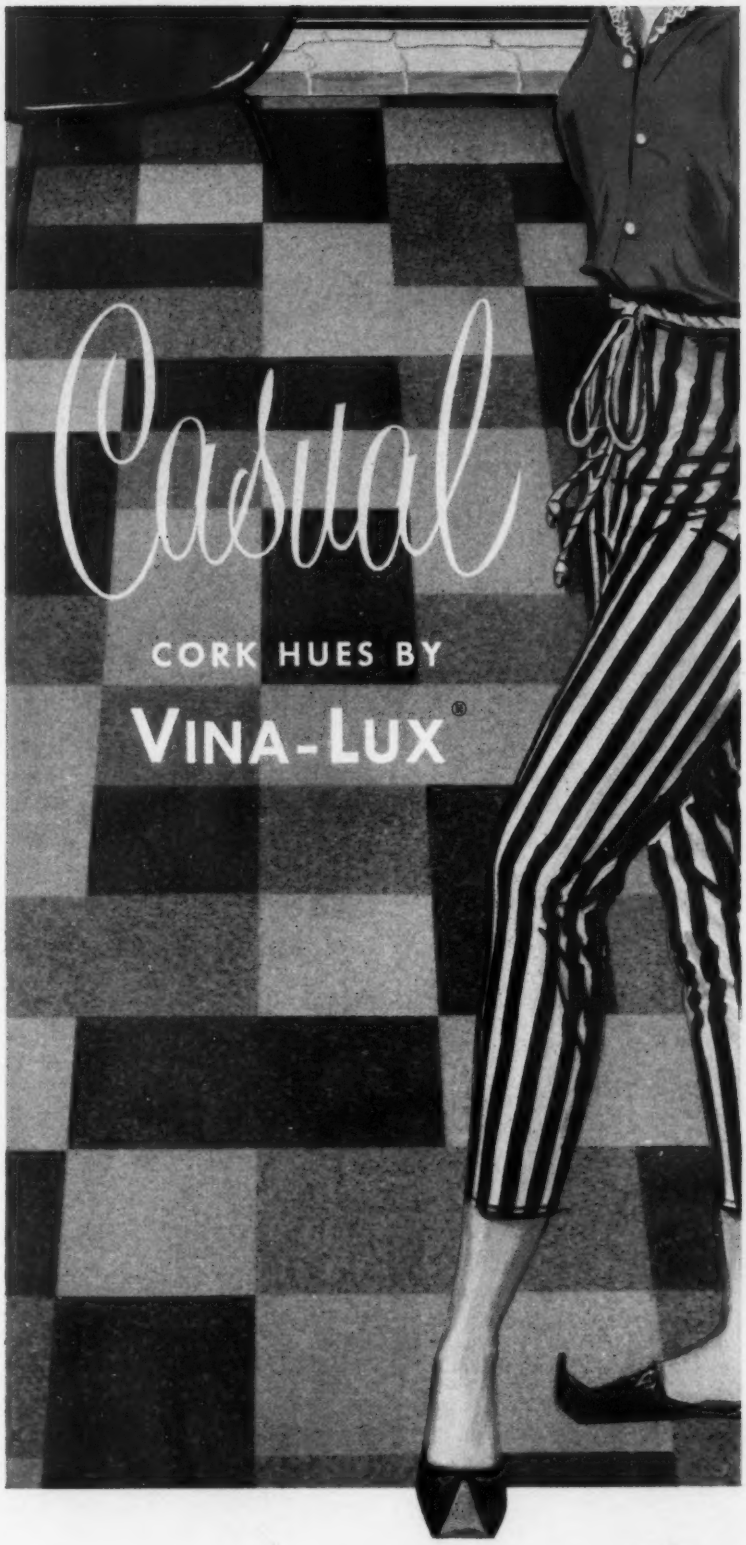
MR. SYDNEY RODGERS
INTERIOR DESIGNER, RODGERS ASSOCIATES

Mr. Rodgers has distinguished himself in the field of interior planning and design and is well known for his specialization in new office quarters for many of America's largest corporations. Shown above is the new Board Room of the National Biscuit Company, part of national headquarters offices recently completed by Mr. Rodgers for this leading corporation. We, at Desks Inc. are proud to have been selected by Mr. Rodgers as the suppliers of the furniture used for this job.

Desks, Inc.

71 FIFTH AVENUE, NEW YORK 3, N. Y. • (AT 15TH STREET) • ALGONQUIN 5-5454





Vina-Lux vinyl asbestos tile, in the rich, textured tones of natural cork, adds to the warmth and beauty of playtime rooms.

Decorators everywhere are discovering how well Vina-Lux colors help them solve their clients' floor problems. Their clients, too, are discovering that the smooth, easy-to-clean surface and cushioned resilience of Vina-Lux make it a happy floor on which to live and work.

Solve your next floor problem with Vina-Lux. Available in three thicknesses and 34 fresh, attractive colors.

Terrazzo Tones, Cork Hues, Marble Tones with *Micromatic veining*®, plus plain black and white. Size: 9 x 9".

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Old Colony
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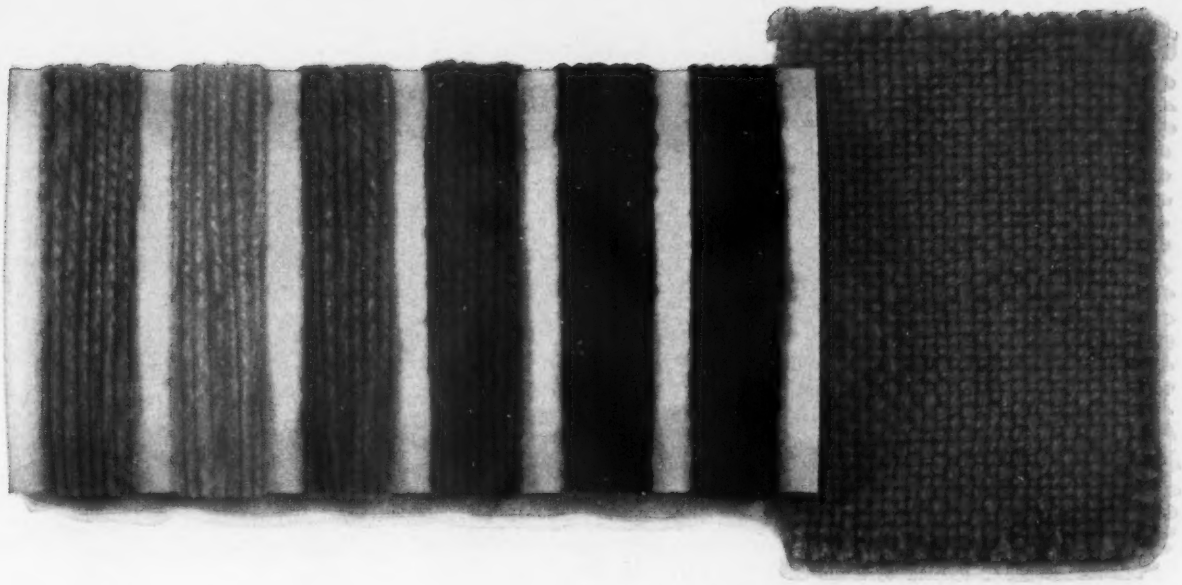
NASHUA, NEW HAMPSHIRE



Nylon's the fiber that makes the fabric that covers the chair! It's Du Pont nylon, the versatile fiber, that brings longer wear, easier care to fabrics . . . makes possible clear, vibrant earth shades like these, or soft, subtle tones. Look for furniture covered with beautiful fabrics of Du Pont nylon in a wide, wide selection of new designs, styles, textures. This lounge chair designed by Florence Knoll is covered in new 100% Nylon Homespun, an exclusive Knoll fabric.

Du Pont makes fibers, not the fabrics or furniture shown.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY* DU PONT

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You Can't Bank a Percentage!

DIVIDENDS, bonuses, salary increases . . . all are paid with *dollars* of net profit —not markup percentages! Markup is an important figure, but it shows only *gross* profit — on *one* sale. Take into account Turnover, and Sales Volume . . . deduct Expenses . . . and you're getting toward NET profit.

LATEST accounting practice, in advanced stores, now puts full emphasis on NET profit—in dollars—from specific lines. The Buyer is more important than ever. He knows the lines in his category . . . which ones "turn" fastest, which will give him substantial volume, which is easiest to sell.

Market research proves that in drapery hardware there is only one line—Kirsch—that meets all requirements for profitable operation, in substantial volume.

IN DRAPERY HARDWARE EVERY DEALER GETS THE BEST PRICE KIRSCH HAS TO OFFER!

For more than 50 years Kirsch has steadfastly followed the policy, "One price to all". This policy has been outstandingly satisfactory—and extremely profitable for thousands of successful Kirsch dealers. It is periodically reviewed . . . "audited" . . . and has just been *verified* in relation to the most advanced accounting practices. Every buyer can be *sure* that he is getting the *best* "deal" Kirsch has to offer, the printed net price list; no dealer—large or small—is getting a secret discount!

MAKE MORE PROFIT? CERTAINLY!

Some dealers make far more than others on Kirsch. They don't make it in markup percentage, they make it in *dollars*. Net profit! They make it on volume . . . and they make it on turnover. There's no limitation on efficiency . . . no laws against intelligent merchandising, good display, aggressive promotion, and dynamic sales training. These things pay off —and especially with Kirsch.

KIRSCH COMPANY
STURGIS, MICHIGAN

KIRSCH IS THE KNOWN LINE

Practically every woman from nineteen to ninety knows the Kirsch name and trusts Kirsch products. Buyers know that Kirsch has done . . . *is doing* . . . a consistent, large-scale *creative* advertising job that builds window decorating business, as well as drapery hardware sales *for* him. No wonder Kirsch sells almost "automatically", and responds so gratifyingly to promotion.

KIRSCH WILL HELP YOU!

Your Kirsch representative wants *to see you make money with Kirsch. He is a man of character, principle, experience and imagination . . . well qualified to apply his knowledge of drapery hardware merchandising to your specific circumstances and problems. He will welcome your call, through your nearby Kirsch factory branch.*

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DRAPERY HARDWARE

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John Scalia, Schmieg & Kotzian. There's nothing more to say.

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Grosfeld House quality and design—Keller production know-how—combined facilities that offer you the ultimate in wood and upholstered contract furniture. Whatever your individual requirements—you can be sure of exceptional value, tasteful, timeless beauty and long-lasting construction in Grosfeld-Keller installations. Choose from an extensive assortment in both contemporary and period styles. Or, if you prefer, designs may be tailored to specifications.

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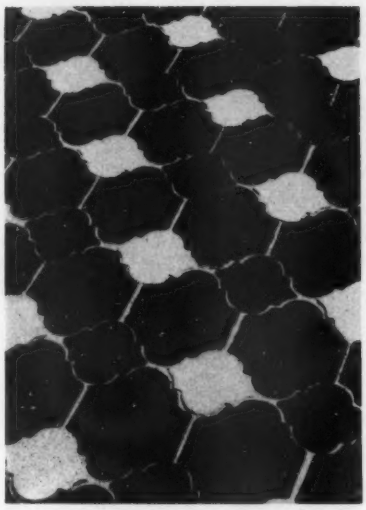
Biltmore Hotel, New York

Recent Contract Installations through Leading Decorators, Architects, and Hotel Suppliers. Sheraton Hotel, Philadelphia • Hilton-Statler Hotels • American Management Association • Commodore Hotel, New York • Mormon Church, Los Angeles • Syracuse Hotel, Syracuse • Cornell University • DeWitt Clinton Hotel, Albany • Tiche-Goettinger, Dallas

Yeshiva University, New York

Market Spotlight

A BRIEF GUIDE TO NEW SOURCES AND PRODUCTS



Tiles for Decoration

A shipment of stunning new terra cotta tiles from France on view at Three Centuries, 202 East 56th Street, New York, offers unlimited possibilities of design yet retains all the interesting characteristics of a handcrafted product. The decorative material is available in both natural terra cotta or glazed in an assortment of striking colors, many with hues of fiery iridescence, others in deep rich earth tones, to create unusual and highly decorative floors, walls, fountains and pool treatments. Additional flexibility is provided in the various sizes and shapes offered, including clover, elongated hexagons, triangles, squares, rectangles and other geometric forms suitable for traditional as well as modern schemes. The separate tiles can be arranged in any number of attractive patterns, as shown in the striking visual effect of *Berain* and *Riviera* combined, with the cement itself forming part of the design.

Venetian Furniture and Accessories

A virtual treasure house of Venetian furniture awaits you in the stunning new penthouse showrooms of Decorative Trends Inc., 160 East 57th Street, New York, vividly recalling the baroque elegance of Italy's high Renaissance furniture with a special flair for colored painted detail and exciting wood finishes. Especially outstanding are a Venetian breakfront, dining table and four chairs, all lacquered a brilliant Venetian pink and with gold leaf and handpainted floral decoration; a rococo headboard, its heavily scrolled frame washed in silver, which will be the focal point of any room in which it is used; a marble-top Empire chest in fruitwood, supported by characteristic black lacquered columns toned with gold leaf; also numerous upholstered items, occasional tables, consoles and benches, as well as a wide assortment of accessories, bearing the same qualities of high creativity and meticulous craftsmanship.

Hanskraft at Stiehl's

A. H. Stiehl's new Hanskraft Danish group of multipurpose furniture, designed by Hans Olsen, is a superb blend of oak and sculptured teak, with cane accents, the line especially suitable either to the small apartment or sweeping open floor plan, and includes expandable dining, nesting, cocktail, and occasional tables, a combination cabinet-buffet, and a desk-bar combination—both with exceptionally beautifully fitted and finished interiors — as

well as several flexible seating arrangements. Notable among the latter is a convertable two-seat settee and table combination with slatted bottom base, the chairs placed together either on the one end or the other, or in the middle (chairs are designed to glide easily into the base); another application allows the chairs to be removed entirely for informal lounging or TV viewing, leaving the low-slung bench to double as a divan or guest bed with loose cushion upholstery. Illustrated is an interesting rocking chair, part of a group of occasional chairs, showing the use of teak in back and arm supports, with oak frame seat covered in black Naugahyde. The entire Hanskraft collection is on display at A. H. Stiehl's spacious showrooms, 28 West 20th Street, New York, where is also displayed a complete collection of traditional furniture in various stylings. The collection is distributed in the United States by Selected Designs, Inc.

18th-century Design

The outstanding collection of traditional furniture and accessories at Faust Lampshade Co., 56 East 58th Street, New York, reflects the 18th-century of European design, highlighting an era notable for its elegance in choice of materials and love of surface decoration. Comprising antiques, as well as excellent reproductions of quality, the designs include a charming marble-topped kidney commode exquisitely inlaid with rare woods; a fine Louis XVI nest of tables enhanced by a hand-wrought brass gallery top and brass sabots; a handsome bérgère, striking for its caning and handcarved decoration gently following the subtle contours of the luxuriously upholstered frame; in addition there are beautifully scaled tea wagons, lamp tables and tea tables, notable for their fine handcrafted detail; and there is a special group of Florentine items with decoration in gold on gesso, as well as exciting accessory items, including a fourfold Chinese screen in teakwood, an extensive selection of sconces, candalabra and chandeliers in *bronze doré* and crystal, and the firm's own superb collection of old Bohemian glass, French porcelain, fine opaline and overlay to be made into exciting one-of-a-kind lamps.

Continued on page 42

ALBANO
CAPRI—capturing the charm and romance of the directoire period.
In Italian walnut, with subtle notes of hand-carving, gold leafed.
Enhanced dramatically by accents of hand-chased ormolu.
NEW YORK 307 East 46th Street
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World's most luxurious restaurant again chooses

GULISTAN CARPET

Manhattan's fabulous Le Pavillon. Gulistan Custom Carpet installed by Kent-Costikyan, Inc.

Connoisseurs the world over extol Henri Soule's Le Pavillon. Now, in the newest location, as well as in the two previous establishments, Gulistan Custom Carpet adds wall-to-wall luxury and quiet beauty to the lavish decor. The quality selected is a deep-piled all-wool, developed in a stylized, personal motif to reflect the traditions of this famous restaurant and the taste of its fashionable clientele.

If you prefer individualized carpet, the Gulistan Art and Design staff will be happy to work out a personal design for you. Or you may choose from over 1,000 original designs and 625 colors, all famous for quality and rugged wear. And your Gulistan Carpet will pay for itself in floor maintenance savings! For facts that can help you cut costs and improve business, consult your Certified Gulistan Dealer, or mail coupon below.

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"Cutting Costs With Carpet"

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PENNSYLVANIA

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J. F. Day Screen & Weatherstrip Co. ..... 1901 Fourth Avenue, South

ARIZONA

Phoenix
Sun Control Venetian Blind Co. ..... 2315 West Van Buren Street

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Little Rock Tent & Awning Co. ..... 219 West 10th Street

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Arlington
Bestbilt Manufacturing Co. ..... 9625 Rudisill
Bakersfield
Dawn Co. ..... 731 East 21st Street
Eureka
Ballinger Blinds & Draperies ..... 2169 Broadway
Hayward
Harvey A. Johnson Co., Inc. ..... 17200 Foothill Boulevard
Long Beach
T. H. Liken & Sons ..... 3700 East 7th Street
Los Angeles
Los Angeles Venetian Blind Co. ..... 8730 Mettler Street
National Venetian Blind Co. ..... 1770 North Sichel Street
Pasadena
Fabco ..... 660 South Arroyo Parkway
Redwood City
Currie Mfg. Co. ..... 2426 El Camino Real
Sacramento
Pacific Metal Awning & Blind Co. ..... 5050 Perry Avenue
San Diego
Bal's Inc. ..... 8140 Center Street L.M.
San Pablo
Western Interiors, Inc. ..... 3000 Willow Road
Santa Ana
Rite Lite Venetian Blind Co. ..... 530 Terminal Street
Santa Rosa
A-1 Venetian Blind Service ..... 1137 Petaluma Hill Road
Stockton
Sousa's Venetian Blind Service ..... 1120 West Fremont Street

COLORADO

Denver
Hollywood Venetian Blind Co. ..... 200 Broadway
Pueblo
Lundy-Leonard Venetian Blind Co. ..... 605 Grand Avenue

CONNECTICUT

New Britain
Berkshire Awning & Venetian Blind Corp. ..... 260 Ellis Street

FLORIDA

Jacksonville
Thompson Shade and Venetian Blind Co. ..... 2036 Evergreen Avenue
Miami
Sistrunk, Inc. ..... 401 Northwest 71st Street
Orlando
Roberts Awning & Venetian Blind Co., Inc. ..... 413 Virginia Drive
Pensacola
Tate's Inc. ..... 3815 Navy Boulevard
St. Petersburg
United Venetian Blind & Awning Co. ..... 419 – 76th Avenue (Gulf Beaches)
Tampa
Todd's Venetian Blind Co. ..... 425 West Idlewild Avenue

GEORGIA

Albany
Albany Wood Products & Venetian Blind Co. ..... 1020 Highland Avenue
Atlanta
ABC Awning & Blind Corp. ..... P. O. Box 5357, Station E
Atlanta Venetian Blind Manufacturing Co. ..... 1035 West Marietta Street, N.W.
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Coffey Building Products Co. ..... 1463 Broad Street
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The Ability Co. ..... 367 Poplar Lane

ILLINOIS

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Beverly Venetian Blind Manufacturing Co. ..... 7609 South Halsted Street
Central Venetian Blind Manufacturing Co. ..... 2829 North Natoma Avenue
Phil Kayman & Co. ..... 1349-55 North Wells Street
Sterling Venetian Blind Manufacturing Co. ..... 3935 North Ashland Avenue

KANSAS

Topeka
Forsell's ..... 1421 Lane Street

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Duracraft Products, Inc. ..... 713 West Jefferson

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Acme Purdum Inc. ..... 2524 Nicollet Avenue

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Louis T. Garrett Co. ..... P. O. Box 5725
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Ace Venetian Blind Manufacturing Co. ..... 100 Vardaman Street

MISSOURI

Columbia
Pioneer Venetian Blind Co. ..... 413 East Broadway
Kansas City
All Window Products Co. ..... 707 Central Street
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AAA Venetian Blind Manufacturing Co. ..... 4200 Krause Court
American Blind & Awning Manufacturing Co. ..... 3511-15 Chouteau Avenue

NEVADA

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Nevada Blind & Floor Co., Inc. ..... 1300 South Main Street

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Carl Lindemann Co. ..... 80 Park Avenue

NEW MEXICO

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Virgil's Shade Shop ..... 222 North Third Street
Clovis
Motts Venetian Blind Co. ..... North Commerce Way

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Lincoln Products Corp. ..... 1010 Sunrise Highway
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Alco Venetian Blind Co., Inc. ..... 92-19 Roosevelt Avenue
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DeJong, Inc. ..... 34-23 36th Street
Handy Venetian Blind Co. ..... 18-20 Steinway Street
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Independent Window Shade Manufacturing Co., Inc. ..... 181 Chrystie Street
Superior Shade Co. ..... 631 West 125th Street
Schenectady
Dixon Venetian Blind Service ..... 33 Barrett Street
Utica
Mohawk Venetian Blind Co. ..... 708 State Street

NORTH CAROLINA

Asheville
Jowers Stanford Co. ..... 183 Broadway
Charlotte
Piedmont Industries Inc. ..... Box 751
Durham
Shaw's Venetian Blinds ..... Guess Road at Buchanan Boulevard

OHIO

Cincinnati
The Cincinnati Window Shade Co. ..... 17 East 8th Street
Duracraft Products, Inc. ..... 4625 Floral Avenue
Cleveland
Cleveland Venetian Blind Inc. ..... 3099 Vine Court
The Mintz Co. ..... 12435 Euclid Avenue
Columbus
Yardley Jackson Manufacturing Co. Inc. ..... 533 North Park Street

OKLAHOMA

Oklahoma City
Kingco Inc. ..... 1218 North Blackwelder

OREGON

Portland
William Volker & Co. ..... 2800 Northwest 29th Street

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Reliable Venetian Blind Co. ..... 1326 East 12th Street
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Southern Venetian Blind Co. ..... 1120-22 North Third Street
Lancaster
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Philadelphia
Cedar Craft Venetian Blind Manufacturing Co. ..... 2458 Emerald Street
Vogue Venetian Blind ..... 1933 West Passyunk
Pittsburgh
Acme Window Shade & Venetian Blind Co. ..... 6629 Hamilton Avenue
Wilkes-Barre
Standard Venetian Blind Co. ..... 259-261 Old River Road

RHODE ISLAND

Pawtucket
Kenmore Venetian Blind Co. ..... 16 Paul Street

SOUTH CAROLINA

Columbia
Southern Venetian Blind Co. ..... 3007 Millwood Avenue

TENNESSEE

Chattanooga
Chattanooga Venetian Blind Co. ..... 1400 McCallie Avenue
Memphis
Allen Venetian Blind Co. ..... 2737 Lamar

TEXAS

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Amarillo Blind Co. ..... 313 Van Buren
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Agee Venetian Blind Co. ..... 419 South Summit Street
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A. & E. Venetian Blind Co. ..... 2125 Holliday Road

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Ramsey Venetian Blind Factory ..... 1316 Newton Street, Box 769
Newport News
Quality Venetian Blind Manufacturing Co. ..... 232-234 27th Street
Norfolk
United Venetian Blinds, Inc. ..... 116 East 25th Street
Portsmouth
Rogers Manufacturing Corp. ..... 500 First Street
Roanoke
Rusco Window Co., Inc. ..... P. O. Box 4068

WASHINGTON

Seattle
Nicholson's Venetians ..... 309 – 3rd Avenue South

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Frank's Venetian Blind Co. ..... 1327 Dunbar Avenue
Huntington
Venetian Blind Laundry & Sales Co. ..... 46 – 26th Street

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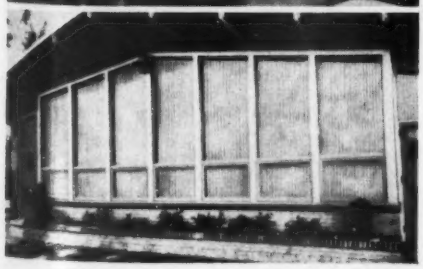
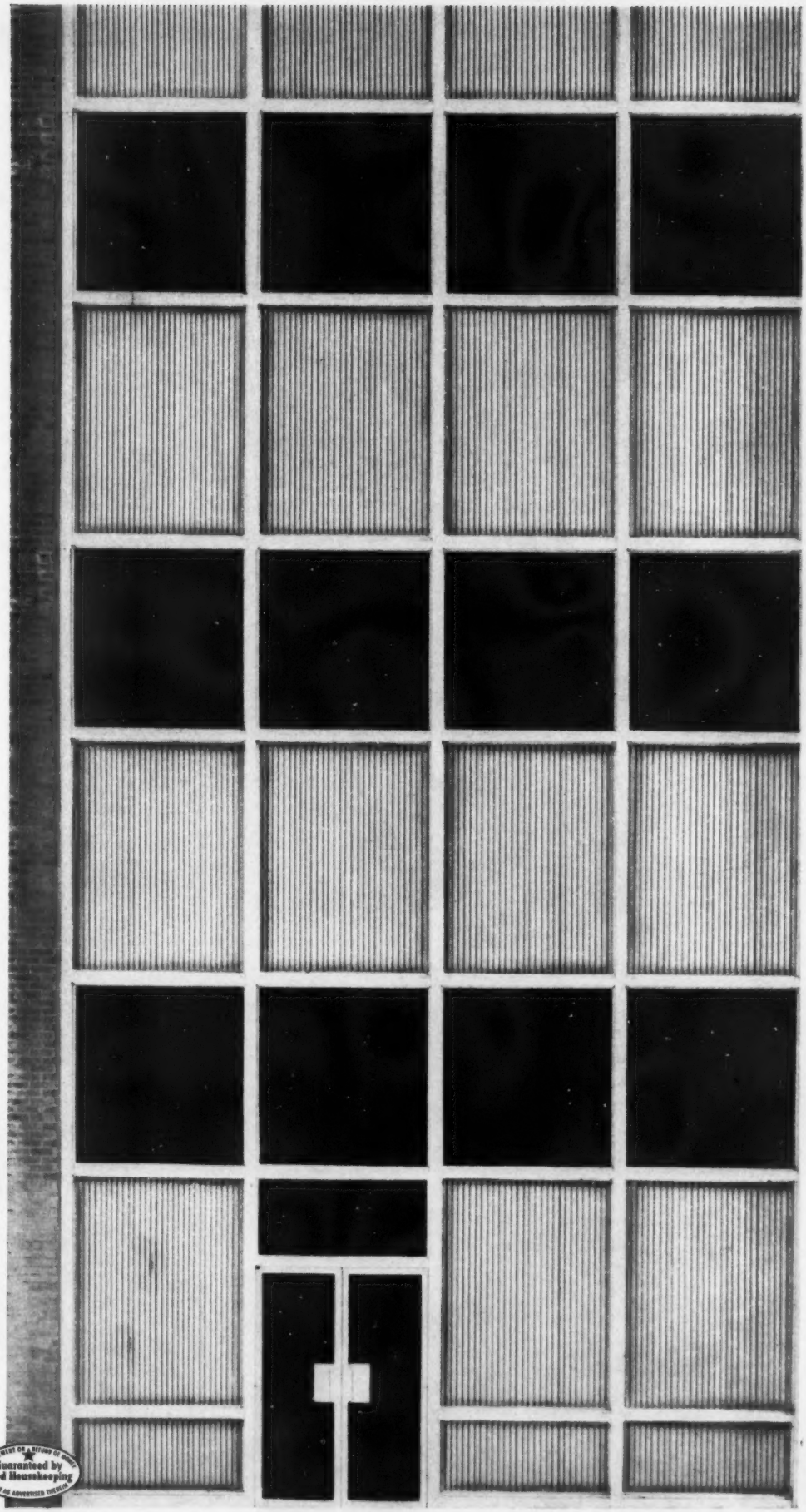
A single cord opens or closes the draperies and smoothly rotates the aluminum louvers to any angle desired.

Look for your nearest Flexalum manufacturer on the facing page. Or write:

Hunter Douglas Aluminum Division
of Bridgeport Brass Company
405 Lexington Ave., New York 17, New York





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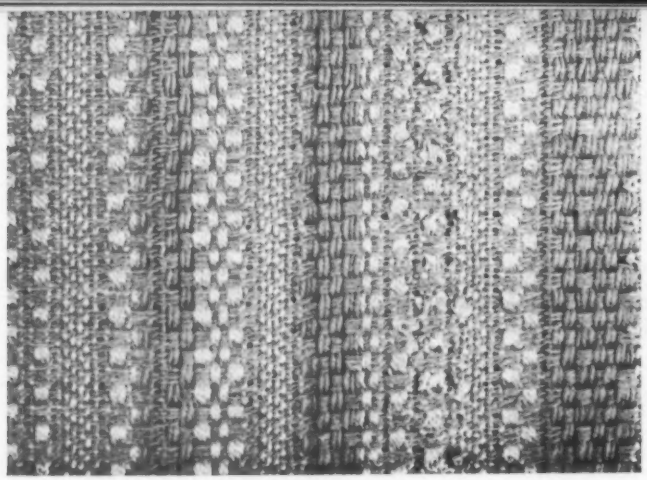
DRAW DRAPERIES
with aluminum louvers that rotate

Guaranteed by Good Housekeeping



Market Spotlight

continued from page 37

Highlights from Hexter

The racks at S. M. Hexter, 509 Madison Avenue, New York, are bulging with a fresh new assortment of fabrics ranging from sturdy tweeds and upholstery textures to 100″ wide casements. Several of the new upholstery weaves have a definite handwoven look such as the vertical striped pattern shown here; others include linen textures with heavy nubby yarns and Jacquard weaves. Suitable for draperies or upholstery is a series of mohair blends with contemporary abstract designs, ideal for contract installations. The modestly-priced "New Era" collection has been increased by several new designs including a versatile floral print *Pierpont* with a border on both sides which can be cut and used separately. From the new designs on linen we show a handsome resist print in soft, muted colorings capturing an "old" look in red, melon, green, blue or brown on natural. Old prints and signs of the zodiac are cleverly interpreted in a charming novelty design called *Galaxy* on 36″ plain cotton, and *New Delhi* is a long panel design shown here in turquoise and white on natural linen, but also available in white and gold on beige silk.

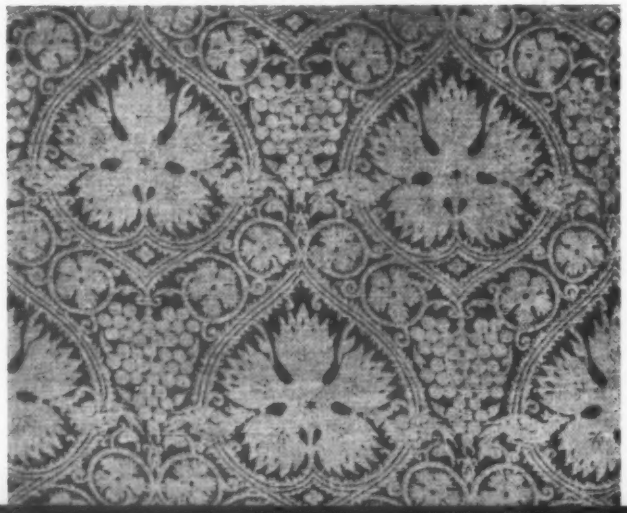
Continued on page 48

Pierpont

Galaxy

New Delhi

Resist print



parzinger
ORIGINALS INC.

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THROUGH INTERIOR DECORATORS ONLY
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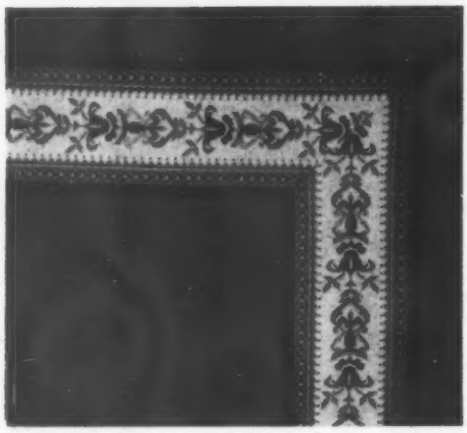
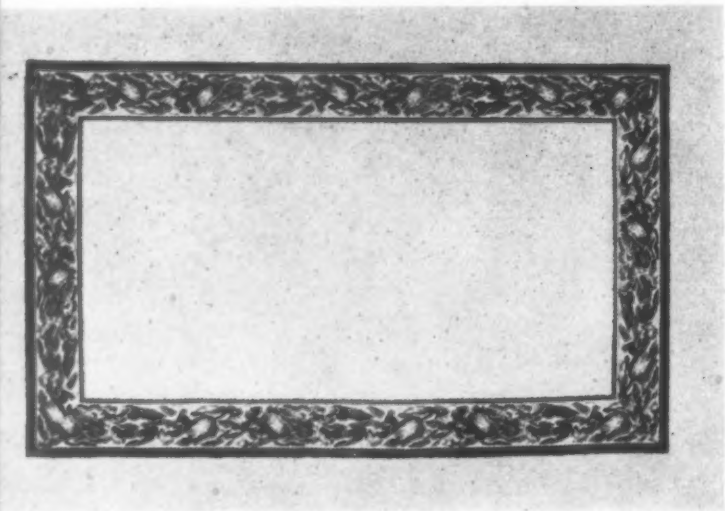
Carnation



Carousel



Delft

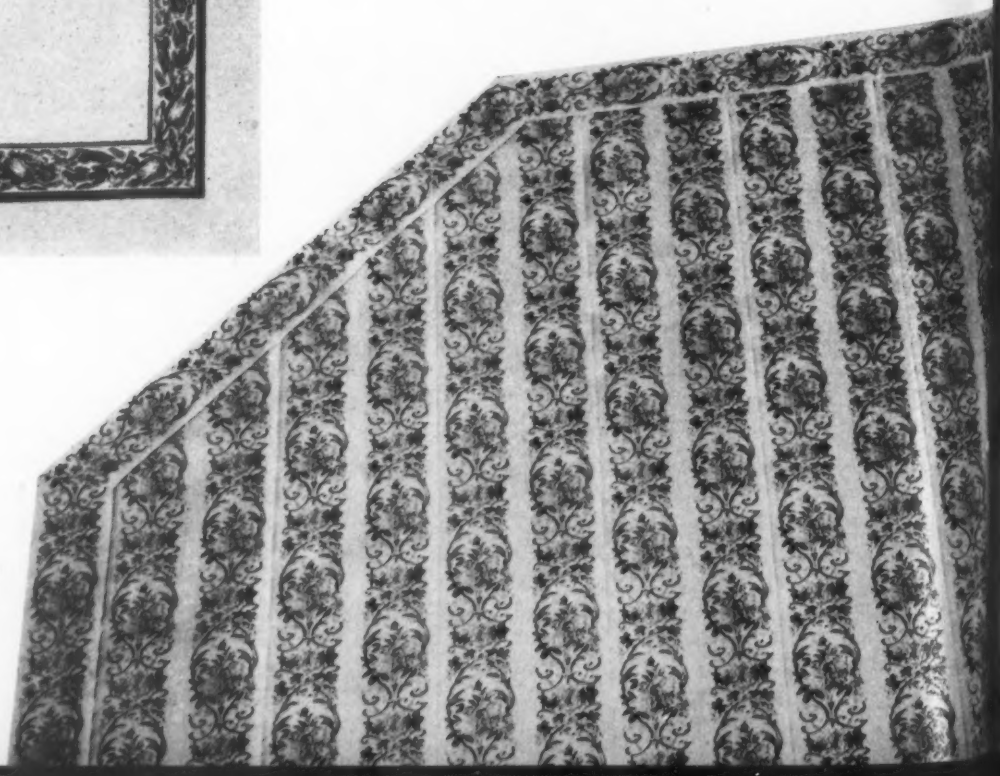
Market Spotlight

continued from page 42

Elegance Underfoot

Something new and different in floor coverings is now available at Stark Carpet Corp., 509 Madison Avenue, New York, in the unusual *combination* of traditional petit point needlework and velvet broadloom. Both qualities are exclusive with the firm—the *Petit Point Group* representative of floor coverings from France, including 25 different patterns, mechanically woven in duplication of the genuine process, to produce period designs of the late 18th and early 19th-centuries—and the firm's own *Rainbow X* velvet broadloom group, of 100% wool quality, comprising 22 striking contemporary colors. In combination they offer a truly novel concept of custom design with separate widths of the Petit Point border material hand sewn upon your request as striking accent treatments within or around the velvet field. Illustrated are three of the more notable examples available, including *Petit Point Delft*, *Carousel* and *Carnation* combined with the velvet broadloom; also shown is *Palais Royale*, an octagonal shaped rug from the *Petit Point* collection.

Continued on page 52



Palais Royale-Petit Point Group

For the luxury suite

DECORATORS CHOOSE IMPERIAL

Elegance must go hand in hand with comfort in furnishing the luxury hotel suite.

Leading decorators frequently turn to Imperial Craftsmen for fine, custom upholstered furniture which will be in keeping with the grace and refinement of the guest's own home.

You are invited to visit the Imperial Craftsmen showrooms when you are in New York. Imperial's integrated workrooms are equipped to handle, under the same roof, major furniture and drapery assignments.

IMPERIAL CRAFTSMEN

UPHOLSTERED FURNITURE • COMPLETE SERVICE TO THE TRADE

IMPERIAL *Craftsmen* INC.

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Capri Hotel Lobby, Havana, Cuba
Interior Design by Louise M. Hincz

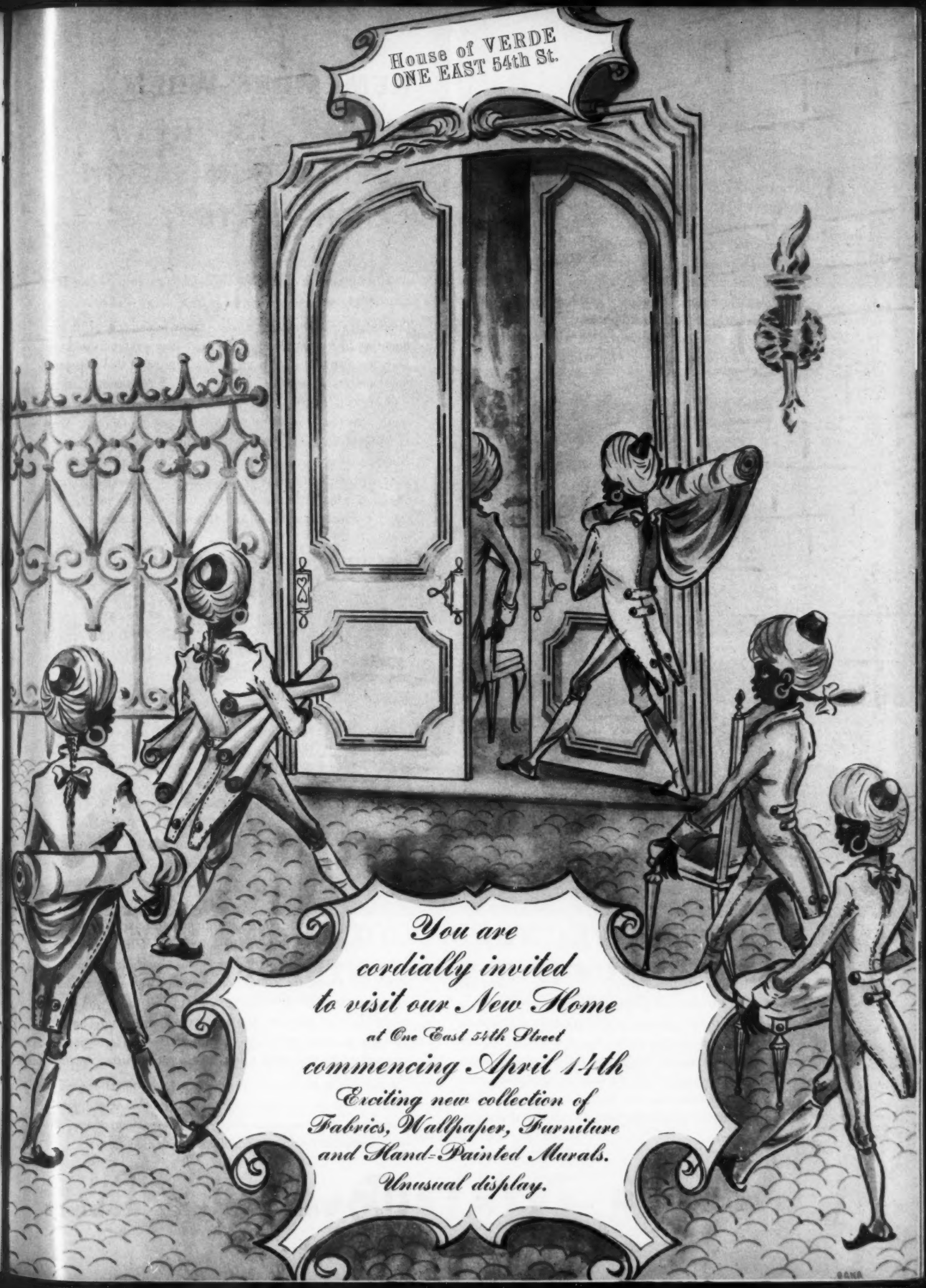
Our Contract Department

Regardless of the size of the assignment, you will find our contract facilities of inestimable value in executing your instructions with intelligence, accuracy and dependable promptness.
The recently completed commissions illustrated herewith are indicative of the skilled craftsmanship and meticulous hand finishing which characterizes all our seating and occasional pieces.

New Catalogue available on request.

RALPH A. MIELE, Inc.
341 East 62nd Street
New York 21
TEmpleton 8-1777

Chicago: Richard Norton, Inc., 612 Merchandise Mart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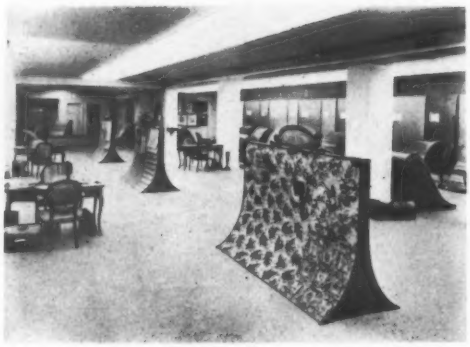
You are
cordially invited
to visit our New Home
at One East 54th Street
commencing April 14th
Exciting new collection of
Fabrics, Wallpaper, Furniture
and Hand-Painted Murals.
Unusual display.

New Look at Alexander Smith

The newly remodeled showroom of Alexander Smith at 295 Fifth Avenue, New York, designed by Burton Tunkel and Displays Studios, emphasizes the tradition behind the firm's 113 years of carpet craftsmanship. The character of the showroom is established at the entrance where a tall street lamp from old Baltimore marks the date of the firm's founding as well as the current year, symbolic of the interior design of the showroom where traditional furniture, including French Provincial chairs from Meyer-Gunther-Martini upholstered in neutral gray fabrics from Cohama, are contrasted with contemporary lighting and display features. By careful examination of



seldom-used areas and use of space-saving details, the designers have increased the overall showroom from 5762 to 9300 square feet and have enhanced the spacious look by accentuating rather than competing with the colors of the carpets being displayed: ceiling, pillars and exposed wall surfaces are painted off-white; and carpeting is *Wiltex*, one of the company's special contract grades, in a neutral gray moresque effect. Along one wall, 9′ high modular concave panels display the full Alexander Smith line with display racks in front containing the complete color or pattern selection, and figured carpeting is shown on sliding fixtures permitting several repeats of the pattern to be seen.

Continued on page 58

REMEMBER WHEN IT WAS "GENUINE IMITATION LEATHERETTE"?

Take another look at the page on the right. Better than any words it will tell you how completely vinyl has come into its own as a decorator fabric.

Supported vinyl upholstery is now a fabric in demand for its **own qualities.** In a short decade it's come a long way from "genuine imitation leatherette". It is an acknowledged fact that the major developments in vinyl upholstery have come from United States Rubber. "U.S." was first with "Elastic" supported vinyl, the coated fabric that finally solved the problem of smooth tailoring. Then came Breathable U.S. Naugahyde, an entirely new kind of deep-dimensional upholstery that brought a whole new concept of texture, pattern, and high-styling to supported vinyl. It is now a proved fact that no other upholstery fabrics are so easy to care for, so completely functional **and** so beautiful and colorful.

U.S. Naugahyde — The Finest in Vinyl Upholstery

U.S. Koylon FOAM® — The Finest in Cushioning

Also of great importance to manufacturers and consumers alike, United States Rubber developed U.S. Koylon Foam Cushioning and U.S. Naugahyde side by side, so they are completely compatible. This combination gives the very ultimate in long-lasting comfort and customer satisfaction. So now in 1958, Naugahyde is riding high – with no end in sight. Over the years, it's become one of the most popular upholstery fabrics in America!

Ads like the one on the opposite page have helped do it. U.S. Naugahyde's decorator series, featuring some of the top names, the pace-setters in the A.I.D., have stimulated an amazing amount of interest... replies, responses, requests. Your customers will see this ad in April **House Beautiful,** and in the May issues of **American Home** and **Living for Young Homemakers** – with more to come throughout the year! Ads like these have placed Naugahyde solidly in the realm of decorator fabrics... have given manufacturers a selling tool... have provided stores with a promotion springboard... and best of all, they have **sold** U.S. Naugahyde to all America!

Are you making the most of this important new trend? Be sure to see the complete Naugahyde line. You'll find dozens and dozens of patterns, textures, and colors styled for every kind of furniture design, whether traditional, contemporary, or modern.

United States Rubber
Rockefeller Center, New York 20, N. Y.

Virginia & Archibald Taylor, A.I.D., interior decorators of San Francisco, set out to meet the challenge of creating a room that combines traditional elegance with modern ease of care. "Carefree U. S. Naugahyde vinyl upholstery with its wonderful selection of patterns and textures was the answer."

"Good tailoring is so important to the lasting beauty of all upholstered furniture. Fabric-backed U. S. Naugahyde tailors as smoothly to trim corners as it does to curves and contours. And for perfect seating comfort, we always recommend it used over U. S. Koylon Foam Cushioning."

THE LAVISH LOOK MADE LIVABLE WITH U. S. NAUGAHYDE® AND U. S. KOYLON® FOAM

THE FINEST IN VINYL UPHOLSTERY — THE FINEST IN CUSHIONING

And here are the beautiful results . . . rooms furnished with Naugahyde-upholstered pieces that have a traditional look of luxury yet are so easy to keep clean. Bring the lavish look to carefree modern living with fine furniture upholstered with U. S. Naugahyde and cushioned with U. S. Koylon Foam. You'll find this combination of beauty and comfort on furniture at leading stores everywhere—or ask your decorator or upholsterer. Look for the Naugahyde tag—your assurance of the finest in vinyl.

Upholstered furniture by **S. Brown Upholstery,** San Francisco, Cal. In **Breathable*** U. S. Naugahyde: living room draperies and sofa in Antique White **Flair pattern; sweetheart** chair in white and Citron Yellow **Flair;** dining table cover in Citron **Flair;** dining chairs in Black **Accent.** In Elastic* U. S. Naugahyde: occasional chairs in Cerulean **Dresden:** throw pillows in blue and yellow **Glazed Antique;** dining room walls covered with Cerulean **Burnished Antique.**

*Patent applied for

United States Rubber

Rockefeller Center, New York 20, N. Y.

in all the world . . .
no finer carpet cushion!

GENUINE
OZITE®

For almost a century the makers of OZITE have been developing a master's skill in the selection and blending of the finest cattle hair, creating a peak of perfection which has made OZITE the standard by which all other carpet cushions are judged.

AMERICA'S FIRST NAME IN CARPET CUSHION

Today, the OZITE imprint on the carpet cushion you have ordered is a sign to your customer that you have insisted on the best.

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A NEW LOOK!
A NEW FEEL!
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This is probably the finest line of Specification Fabrics ever developed for the contract field!

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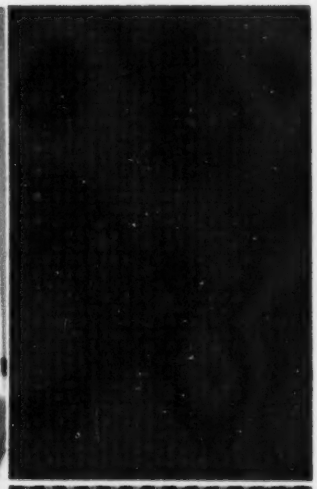
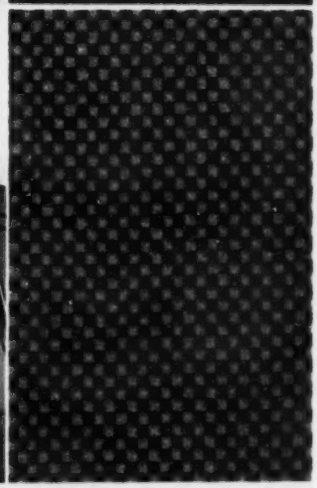
THE 100% SARAN-AND-NYLON FABRIC





hylite chairs covered in Counterpoint NYLO-SARAN. Colors harmonize beautifully with plastic or leather.

THE B.L. Marble CHAIR COMPANY Bedford, Ohio

New NYLO-SARAN is a material engineered solely for the decorative and practical needs of the contract market. The culmination of years of tireless research to create the best possible fabric for specification purposes, new NYLO-SARAN is an upholstery that blends luxurious softness of "hand" with lasting beauty.

That's why B.L. Marble has selected Counterpoint NYLO-SARAN in a range of 18 colors as a basic fabric for their fine line. See and specify new NYLO-SARAN, the fabric engineered for you!

Exceptionally Durable — combines the abrasion-resistance of Saran with the strength of Nylon.

Easy to Maintain — washes clean quickly with a wet or soapy cloth.

Flame Resistant — will not support combustion, passes fire laws of all states.

Virtually Stainproof — even ink washes out.

Soft, Luxurious — wonderfully soft to the touch, in rich colors and patterns.

Comfortable — woven to breathe, for year-round sitting comfort.

Also — fade-resistant, moth-proof, mildew-proof, allergy-free.

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NOFA CONVENTION
March 28-31, Convention Hall, Philadelphia

A **VACO** PRODUCT
VIRGINIA FIBRE CORP.
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Oriental
Hand
Wrought
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EXHUMED
A finish duplicating the appearance of long buried art treasures.
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An antique finish which bespeaks of the passing of the centuries.
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THE ROYALTY OF WROUGHT IRON . . . AMERICA'S "FOREVER" FURNITURE

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BIRMINGHAM *Ornamental* IRON COMPANY, INC.
4363 First Avenue, North • Birmingham, Alabama

Market Spotlight

continued from page 52

New Source for Decorative Panels

The new Gery Hecht studio, 53 East 54th Street, New York, designers of decorative panel treatments, features an almost limitless variety of ideas and materials keyed to suit every mood and décor. Choices range from a wide selection of modern plastics to more traditional materials of wood, glass and metal combined with fabric and leather —with flexibility of color and detail an important consideration. In the former group, *Cathedral Glass* stands out for its exciting translucent quality of colored light suggestive of stained glass, while equally fascinating to contemplate for ceiling, walls and windows are intricately carved fretwork panels inspired by Morrocan, Japanese or classic influences, in painted, lacquered or natural finishes. And for a luxury note, there is the panel *Bagatelle*, Moorish inspired and consisting of jeweled openwork detail, with each glittering stone set by hand. Two notable examples of door treatments are illustrated, and other examples include such fascinating concepts of design as *Mardi Gras*, in turquoise and white Naugahyde combined with teak for a game room, and *Quartet* trimmed with gay brass balls especially delightful in a child's nursery. Incidentally this is an excellent source for window shades, including the sophisticated shirred type.

Continued on page 66

HARVEY PROBBER INC.

NEW YORK	41 E. 57th Street	CLEVELAND	1240 Huron Road	MILWAUKEE	410 N. Milwaukee St.
CHICAGO	638 Merchandise Mart	BOSTON	661 Beacon Street	CHARLESTON, W. VA.	1352 Hansford Street
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NADELMAN SCULPTURE FROM HEWITT GALLERIES

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patients' room: furniture from group 800

THONET

...*furniture for hospitals*

day room: 5320, 1295 chairs and tables

cafeteria: 1175 chairs, 3164 tables

lobby: 3252 settees, 3251 chairs and tables

The People's Hospital Authority of the State of Michigan* uses attractive, durable THONET furniture in patients' rooms, lobby, cafeteria, dayroom . . . throughout the hospital. Patients enjoy the home-like atmosphere of THONET wood furniture. Its functional, contemporary styling and structural strength are engineered for efficient hospital operation.

**Architects: Smith, Hinchmann & Grylls, Detroit*

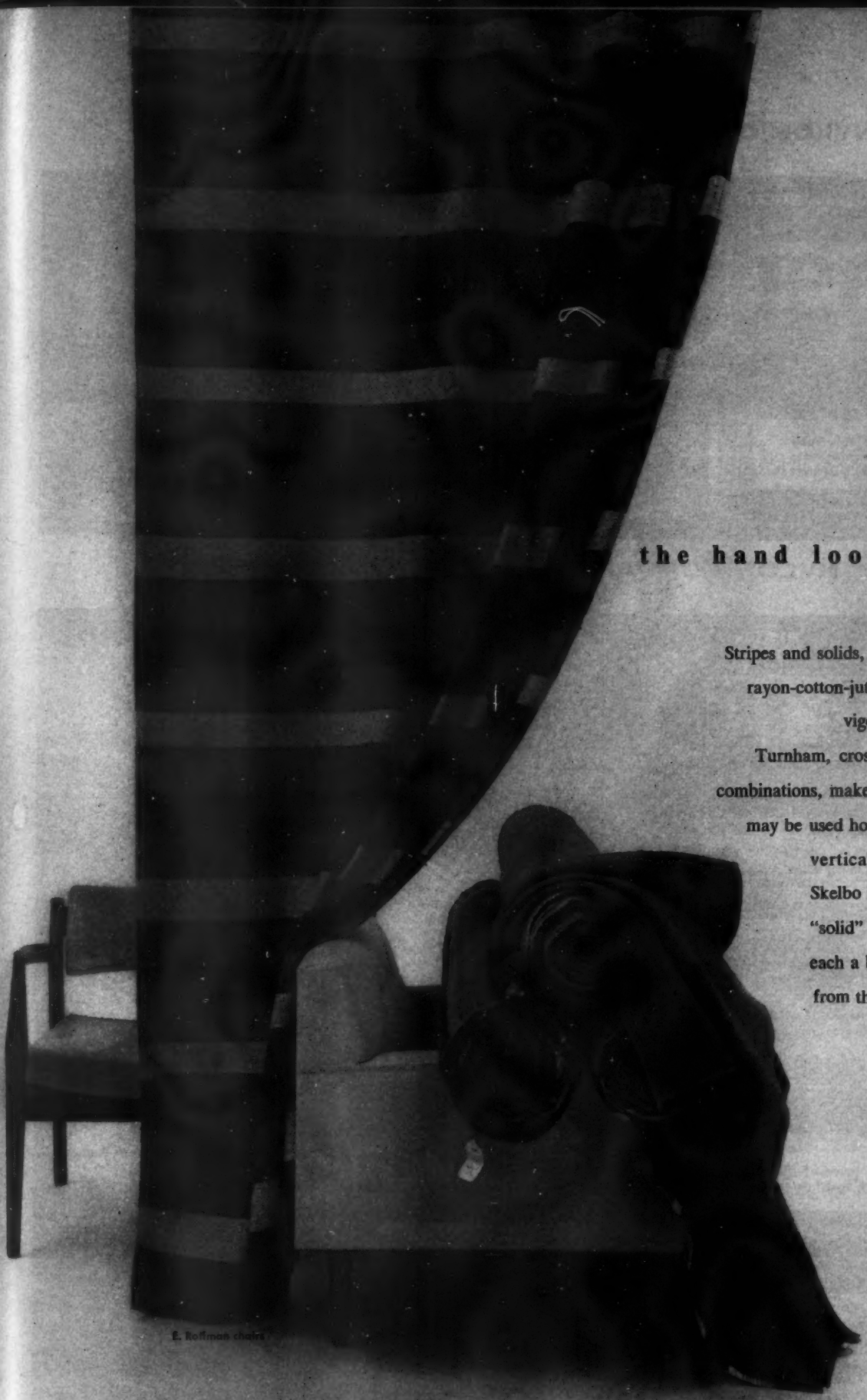
Write for illustrated folder 5606, Dept. N

THONET INDUSTRIES, INC.

One Park Avenue, New York 16, N.Y.

SHOWROOMS:

NEW YORK, CHICAGO, DETROIT, LOS ANGELES, SAN FRANCISCO, DALLAS, MIAMI, STATESVILLE, N. C.



E. Roffman chairs

the hand loomed look

Stripes and solids, rough-woven in 54" rayon-cotton-jute, recall the textured vigor of hand looming. Turnham, cross-striped in 7 color combinations, makes striking draperies, may be used horizontally or vertically for upholstery. Skelbo is in 12 harmonizing "solid" tones, each a blend of colors from the stripes.

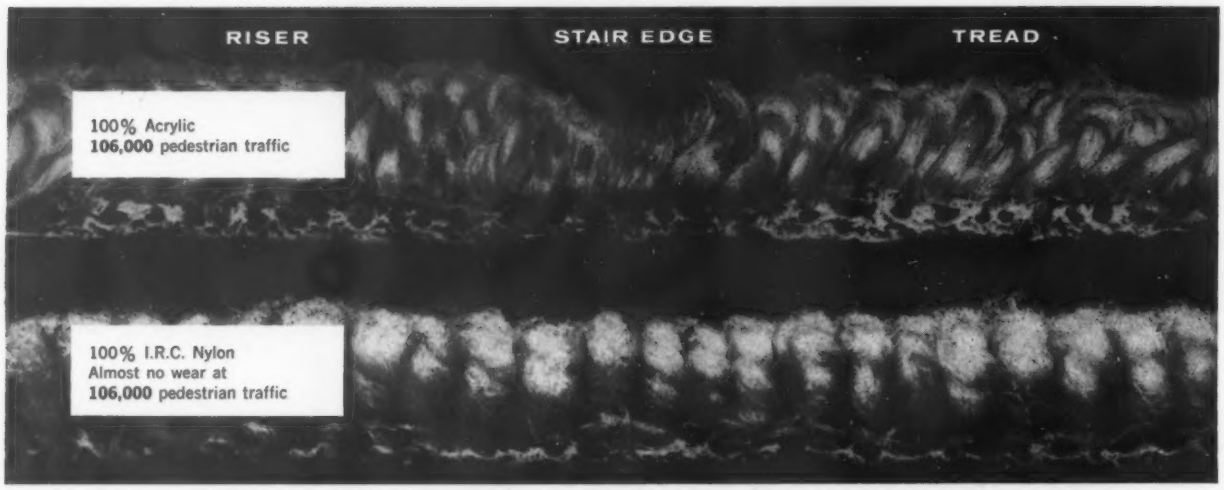
Morton Sundour Co., Inc., 40 East 53rd Street, New York 22

HOUSE OF SUNDOUR

Branch offices in Chicago, Boston and Los Angeles, and at Morton Sundour Canada, Ltd., 79 Wellington St. West, Toronto

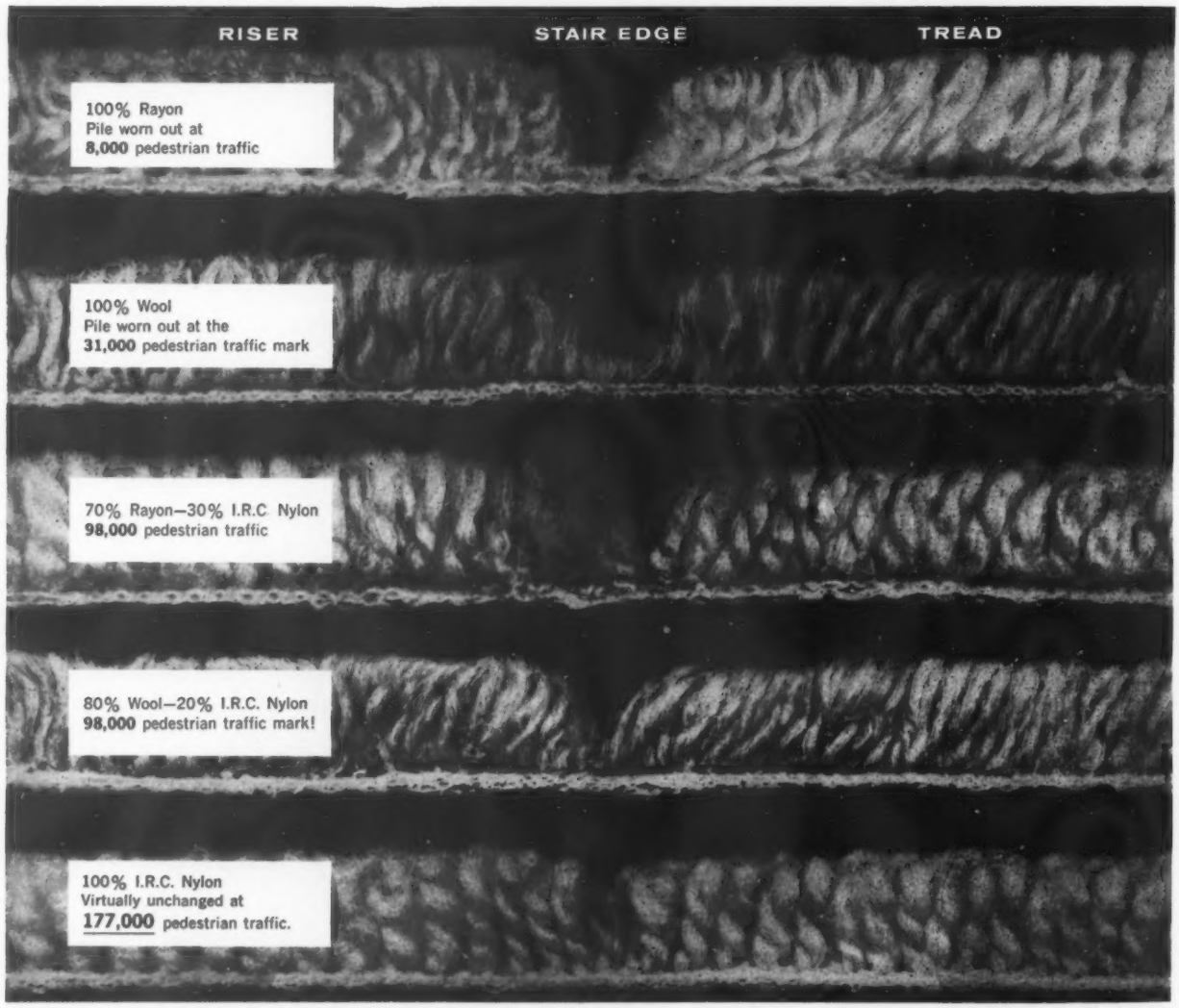
NYLON COMPARED WITH ACRYLIC CARPET FIBER

LOOP PILE CONSTRUCTION



NYLON COMPARED WITH RAYON AND WOOL

CUT PILE CONSTRUCTION



name your carpet fiber...

NYLON

outwears them all!

"How does it wear?" That's one of the most important questions consumers ask. Permanent textures, recovery from crush, excellent resistance to matting, and great resiliency are other important performance characteristics consumers ask about. Nylon has them *all*, as proven in *actual wear tests!* The toughest possible traffic test proves... *no other fiber adds durability to floor covering like nylon!*

THE NEW Nylon Staple I·R·C

INDUSTRIAL RAYON CORPORATION, 500 Fifth Avenue, New York 36, New York · 627 Guilford Building, Greensboro, North Carolina

WEAR–Nylon outwears every other carpeting fiber known. In these tests identical, unpadded strips of carpeting were laid on bare, rough steps in an industrial plant. The strips shown in the unretouched photographs were rotated regularly. 100% rayon was removed after stair edge wore out–at only the 8000 pedestrian mark! The 100% wool was stopped at the 31,000 pedestrian mark. The test for the 70% rayon/30% nylon and 80% wool/20% nylon were stopped at 98,000 and for 100% nylon at 177,000. In the test of acrylic fiber with nylon, the photographs tell the story!

JOHN STUART

ARCHITECTIVE SERIES

A new series of interior products is evolving at John Stuart Inc. These products, conceived by von der Lancken and Lundquist, will meet every demand of contemporary architecture for flexibility, comfort, efficiency and harmony in interior environments. The Architective Series will soon be available to architects and interior designers who demand superior quality and dependable service as well as excellent design.

JS AS

JOHN STUART INC.

Principal office and showroom:

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"Coast of Corsica"

This exquisite scenic . . . in its contemporary monochromatic colorings . . . will lend an air of classic sophistication to any important room . . . whether the decor is modern or period.

Set consists of 5 panels covering 11'3" of wall space

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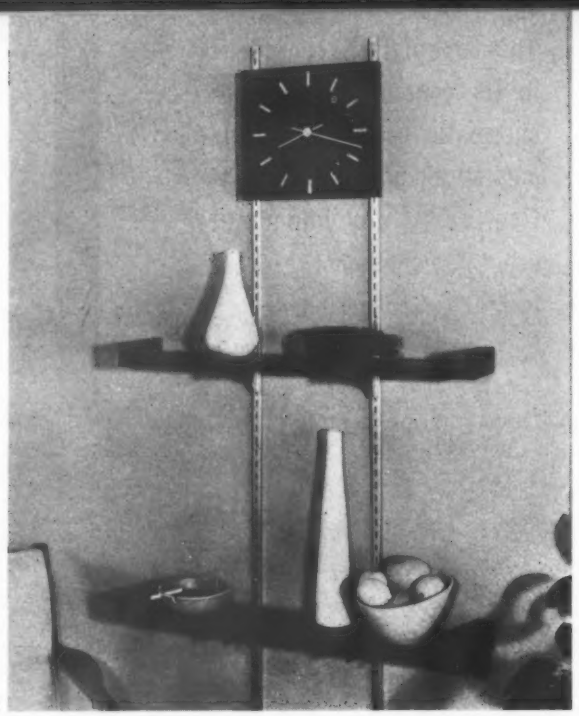

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Market Spotlight

continued from page 58

1—Peter Pepper Products, Inc., introduces new collection of accessories including combination clock and flexible shelves in walnut.

2 & 3—Interiors Import Co. offers new *Palladio Line;* illustrated are hand-painted trompe l'oeil wood panels in soft shades of rose, green, oatmeal and black; and *Uncle Sam* hat in red, white and blue, with gilt brim used as umbrella stand or wastebasket.

4—David Weiss offers unusual antique world globe with compass, circa 1821, for library or den.

Continued on page 72

2

4

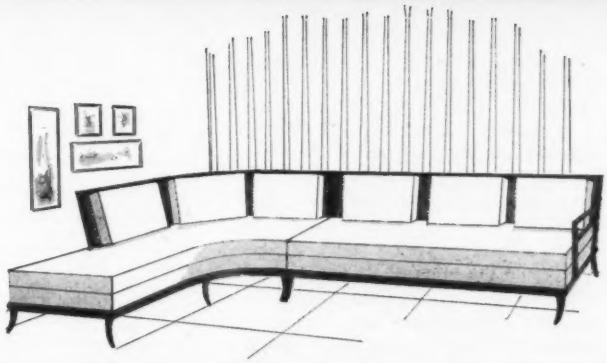
3

PIZZILLO

PERSONAL SPECIFICATION
UPHOLSTERY

precisely the style...shape...size you want.

hand-crafted from your designs ...or ours.



SHOWN: New Designs by RONNIE BRAHMS now in our Showrooms.

PIZZILLO COMPANY, INC. • 231 EAST 51ST STREET, NEW YORK 22 • PLAZA 5-1592

C. Eugene Stephenson, Distinguished New York Interior Designer and Past President of the American Institute of Decorators.

Gene Stephenson is a designing man

"Designers like myself," says Mr. Stephenson, "are always anxious to try new original ideas. That's why Gold Seal® floors are so exciting . . . and that's why I have Gold Seal in my own offices. Here's a flooring line that's always stirring with new ideas, new patterns, new colors. The key word is variety . . . broad and continually changing. Always just a bit different from the other floors you see.

"For example, an old Italian marble floor suggested a magnificent design for Gold Seal Nairon® Custom plastic tile. It's called Venetian®, and designers have practically adopted it as their own. Classic terrazzo design, which I used in our conference room, got a new twist in Nairon Deluxe plastic yard goods. That, too, was a solid success. Both are exclusively Gold Seal.

"There are literally hundreds of Gold Seal floors at your disposal† . . . in tile and yard goods . . . in all the modern flooring materials. Look at them next time you plan a home or office, (even a ship, car or airplane). I think you'll find exactly what you want wearing the Gold Seal name. I always do!"

FOR THE LOOK THAT'S YEARS AHEAD

Gold Seal®

FLOORS AND WALLS

© 1958 CONGOLEUM-NAIRN INC., KEARNY, N. J.

† FOR HOME / BUSINESS / INSTITUTIONS:

By the Yard and Tiles—Inlaid Linoleum • Nairon® Plastics • Vinylbest Tile • Cork Tile • Rubber Tile Asphalt Tile

Printed Floor & Wall Coverings — Forecast® Vinyl Congoleum® and Congowall®

*Trademark

Satisfaction Guaranteed or Your Money Back

Furniture fashions that measure up to your most extravagant expectations, are yours, exclusively... only at Stiehl. From our new upholstered group, "Sofas & Sectionals by the Inch", you can order a 75-inch sofa and know your client will have precisely 75 inches of sofa... without an inch to waste or to want. Every piece is individually varied to suit your taste, with a variety of arm, back and leg or skirt treatments available. Only Stiehl gives your ideas this full design freedom of hand-crafted, custom furniture... at far less than custom prices. Whether it's sofas or sectionals to the very inch of your needs... or exclusive decorator rights to many of today's foremost furniture lines... you'll find the right answer, down to the last decimal of price, on any one of our seven showroom floors. Even petite budgets can be fitted out in fine fashion with Stiehl's deferred payment plan.

Modern, traditional & provincial living, dining, bedrooms & carpets... Since 1909 **A. H. STIEHL** *28 W. 20th St., N.Y.C.*

Tile by Amtico

Now . . . a basic improvement in upholstered furniture . . . with COMFORTORC construction

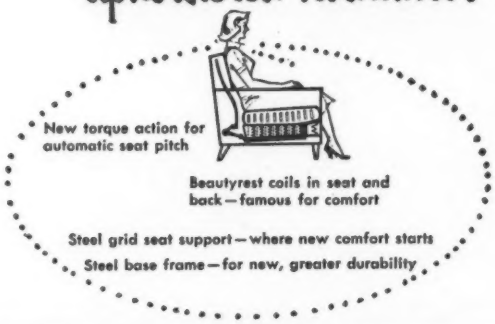
Now Simmons presents a revolutionary improvement in upholstered furniture. It's the new Simmons line—with entirely different, entirely new features that assure greater seating comfort, greater durability.

exclusive: The Comfortorc principle—special concealed torque springs for positive pitch of the sofa or chair seat—assures maximum comfort for persons of every weight. No conventional seat cushion can provide this self-adjusting feature.

exclusive: A new concept of durability! Comfortorc furniture frames are reinforced with angle steel to make them strongest on the market. Steel grids support the Beautyrest® cushioning.

Simmons upholstered furniture brings new beauty and comfort to lobbies, waiting rooms, reception rooms and other public seating areas. Just sit on this revolutionary furniture—then you really appreciate its wonderful new comfort. See it now at your Simmons display room—or write for descriptive catalog.

What's new about new Simmons upholstered furniture?



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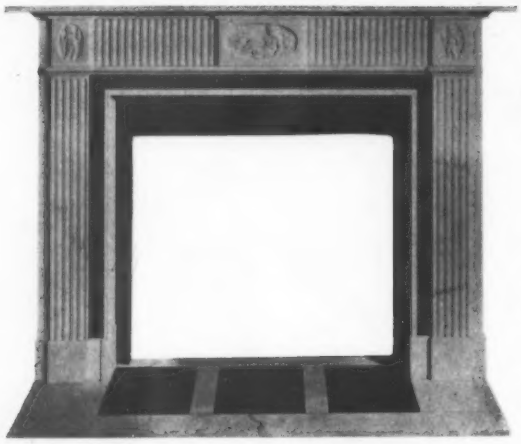

1

Market Spotlight

continued from page 66

For The Hearth

1—Wm. H. Jackson offers magnificent carved white mantel with green inlay and paneled front hearth.

2—Bennett-Ireland presents new hanging fire set bracket which permits attachment to rough uneven store fireplaces; firetool handles available in six traditional brass and six brass, or black and brass contemporary designs.

3—From The Harvin Company's new contemporary line of andirons, a rubber leaf design, handcast and detailed in lustrous solid brass, measures 24″ high x 5⅛″ wide.

4—Centre Brass Works Inc. designs complete ensemble of Guardsman firescreen with side-pull draw curtains in solid brass; andirons and fire stool set carry out pierced design.

5—H. A. Bame introduces handwrought coal bucket; available in black and brass or gray and brass.

6—Edwin Jackson offers a pair of small antique French andirons, 10″ high, in brass and black finish for the traditional fireplace.

7—Ye Olde Mantle Shoppe imports quaint English stove finished in cast iron with brass.

Continued on page 80

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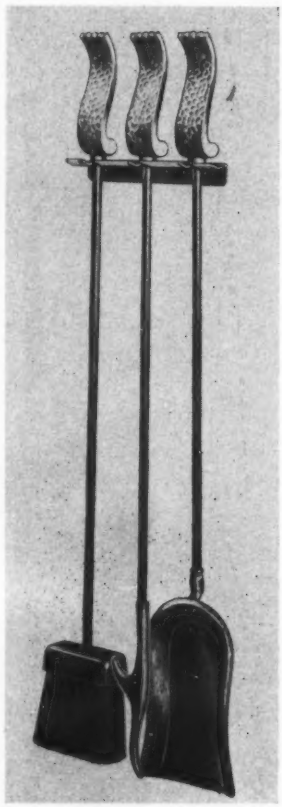

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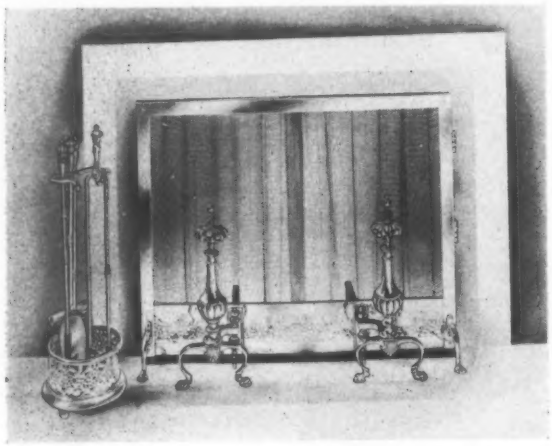

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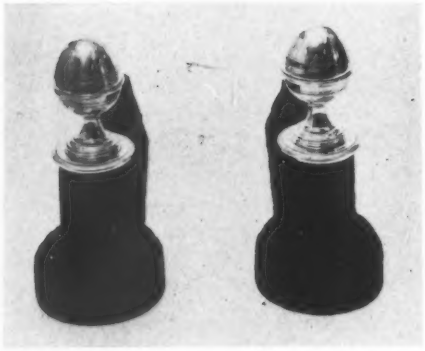

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5

7

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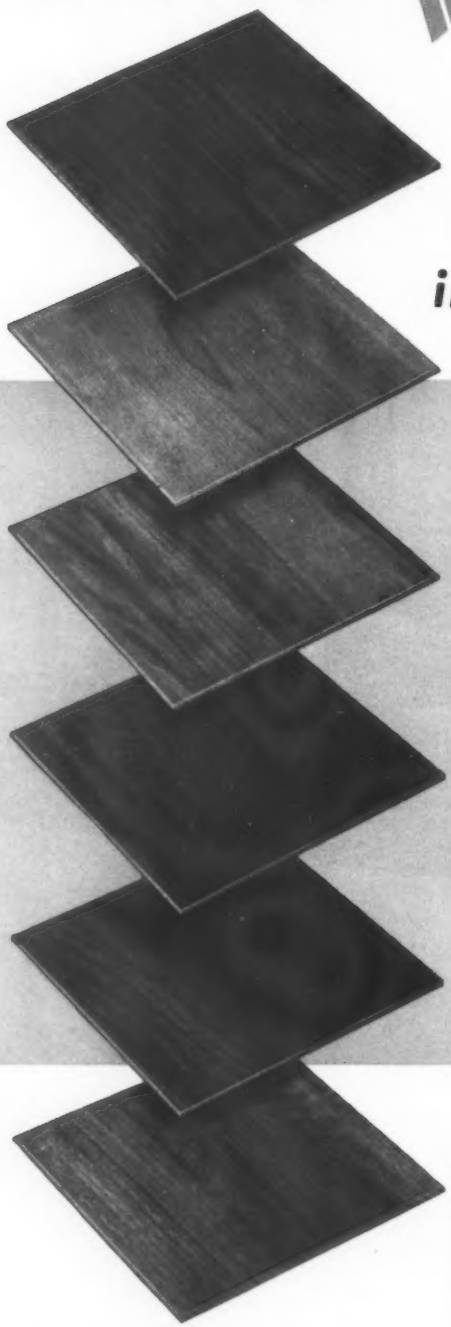

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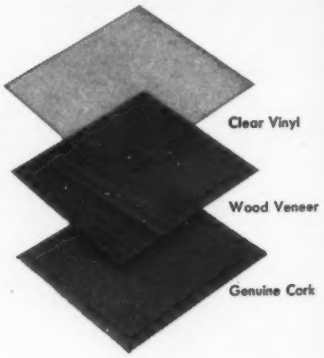
This photograph illustrates Dodge Vinylwood Cork Tile construction. Clear vinyl, genuine wood veneer and genuine cork are laminated to produce a smooth surface tile of rare beauty, durability and comfort. Vinylwood tile requires little maintenance. Made in 1/8"-gauge 9" x 9" and 12" x 12" tiles.



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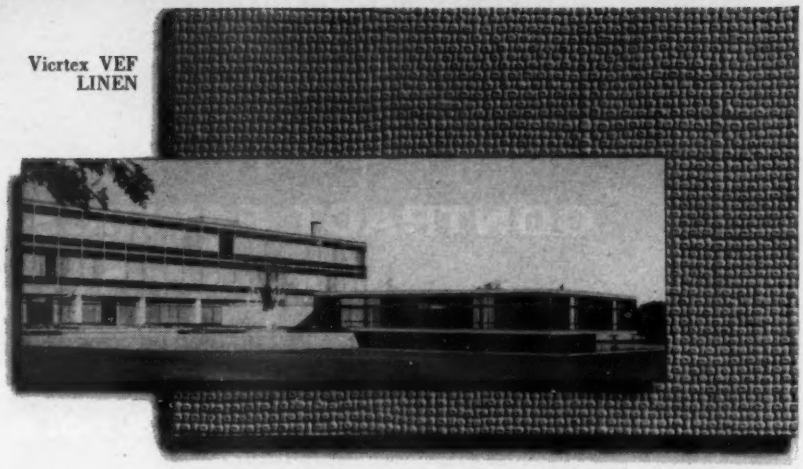

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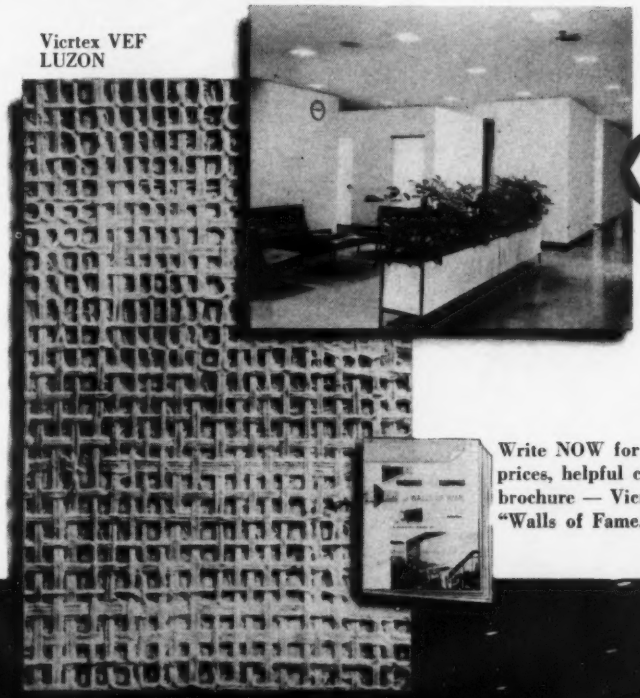

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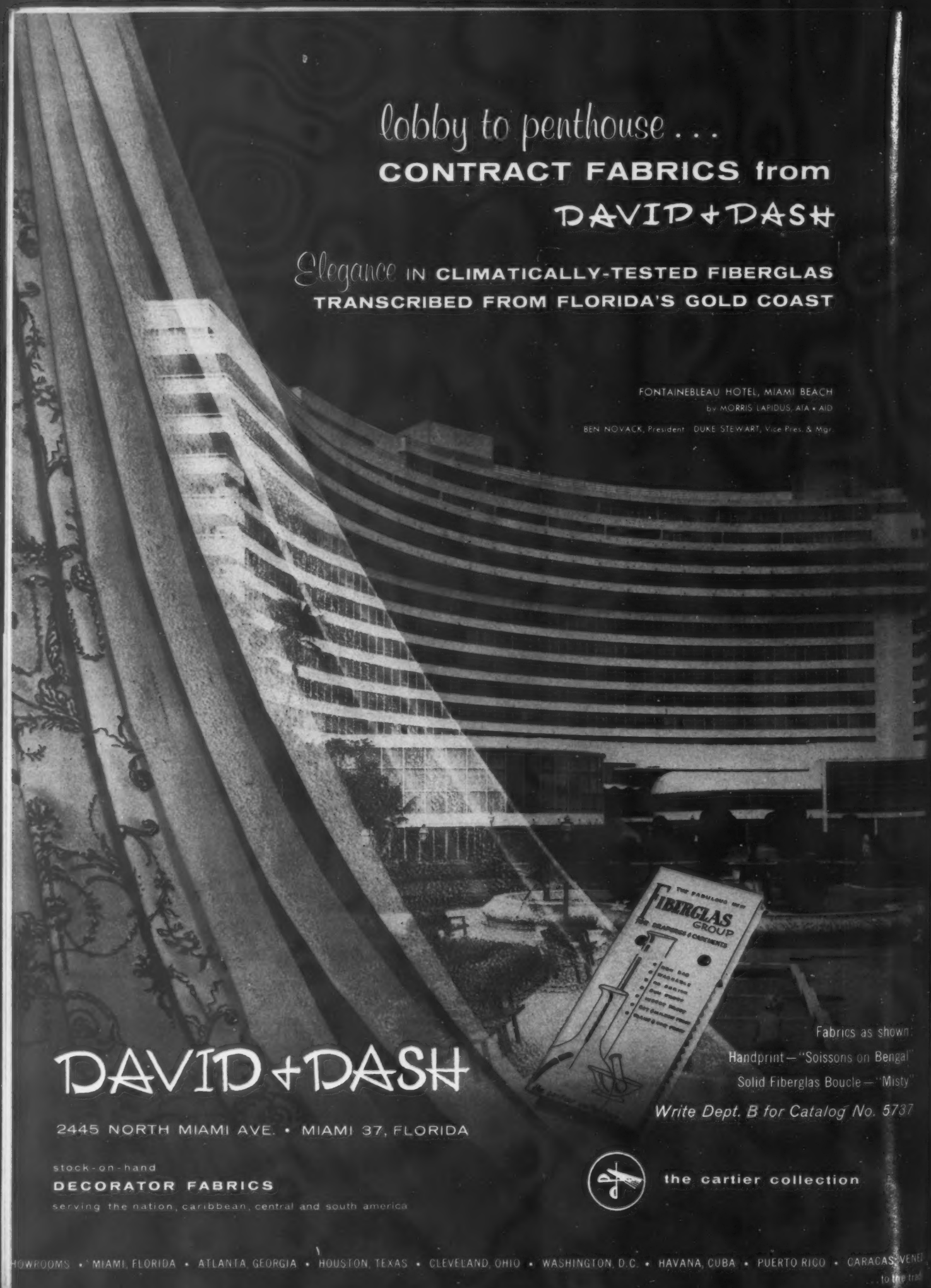
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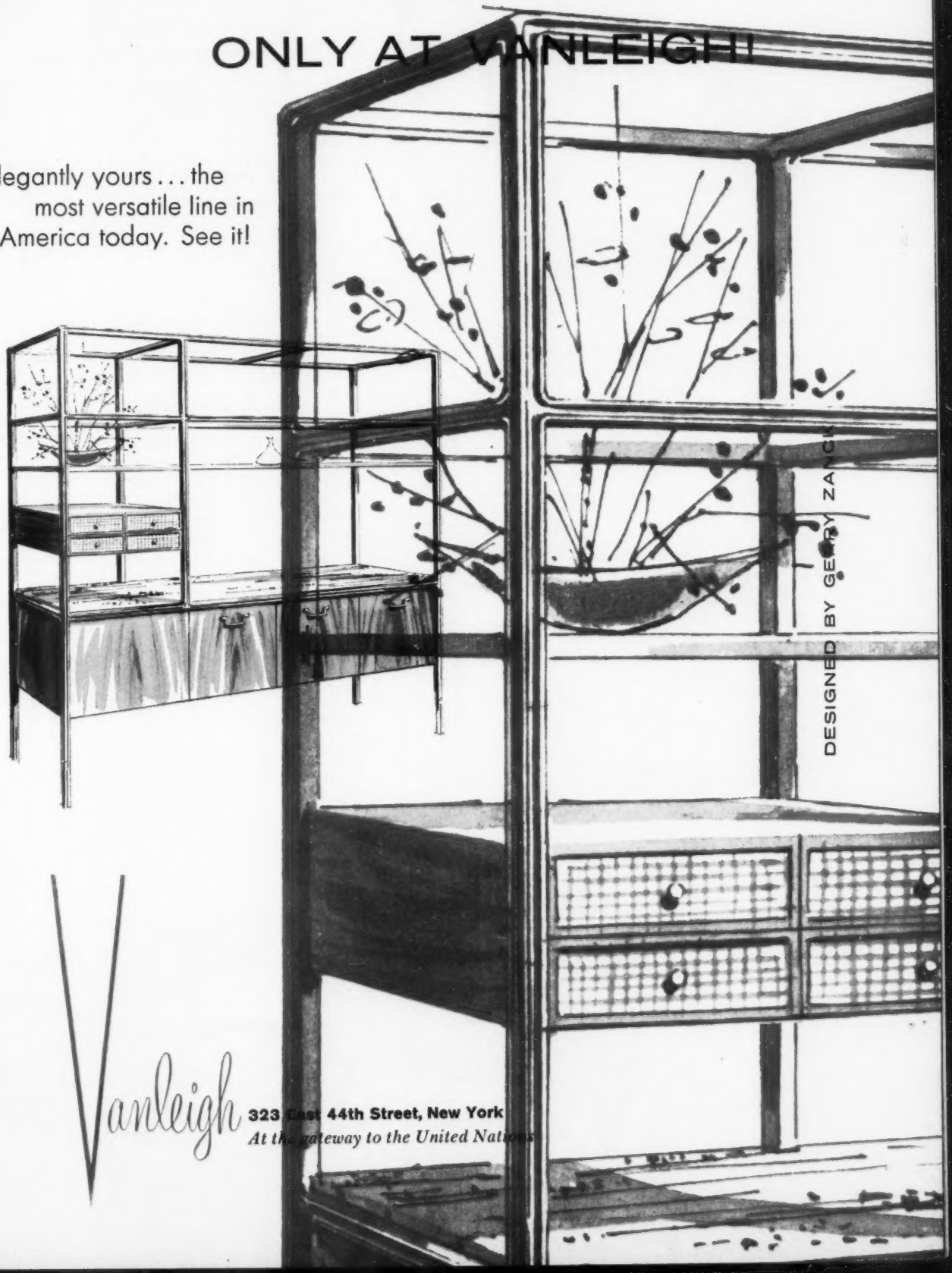

Vanleigh 323 East 44th Street, New York
At the gateway to the United Nations

1

2

Market Spotlight

continued from page 72

New Offerings at Richard Draper

A new batch of office furniture recently introduced by Richard Draper & Co., 16 East 50th Street, New York, offers the interior designer a rich assortment of furnishings ranging from secretarial desks and chairs to multiple units for top executives. A new open-arm executive posture chair (1) features carved arms and picture-frame back, completely escapes the bulky look of many chairs of this type. The Scandinavian-inspired armchair (2) is shown in oiled walnut and top grain leather upholstery, is perfect for use as a director's chair. The cold look often associated with metal desks is overcome in a single-pedestal desk (3) from the firm's "Space-Planner" series by combining walnut top, pandanus cloth back panel and steel components finished with Du Pont automobile lacquer in a wide selection of colors. And for the executive who wants everything at his fingertips, a six-foot single pedestal desk (4) is shown with matching cabinet, both in oiled walnut finish, and includes such convenience details as rear dictation slide, dictaphone compartment and file drawer. These units are also available in Indian teak or rosewood.

Continued on page 94

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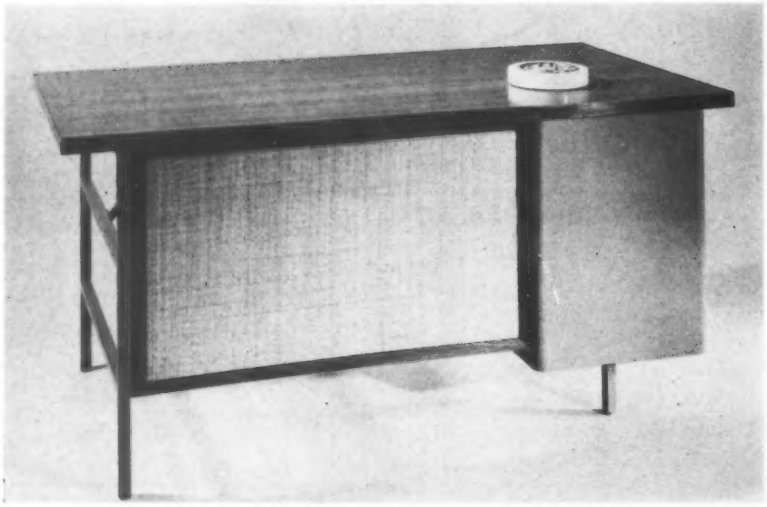

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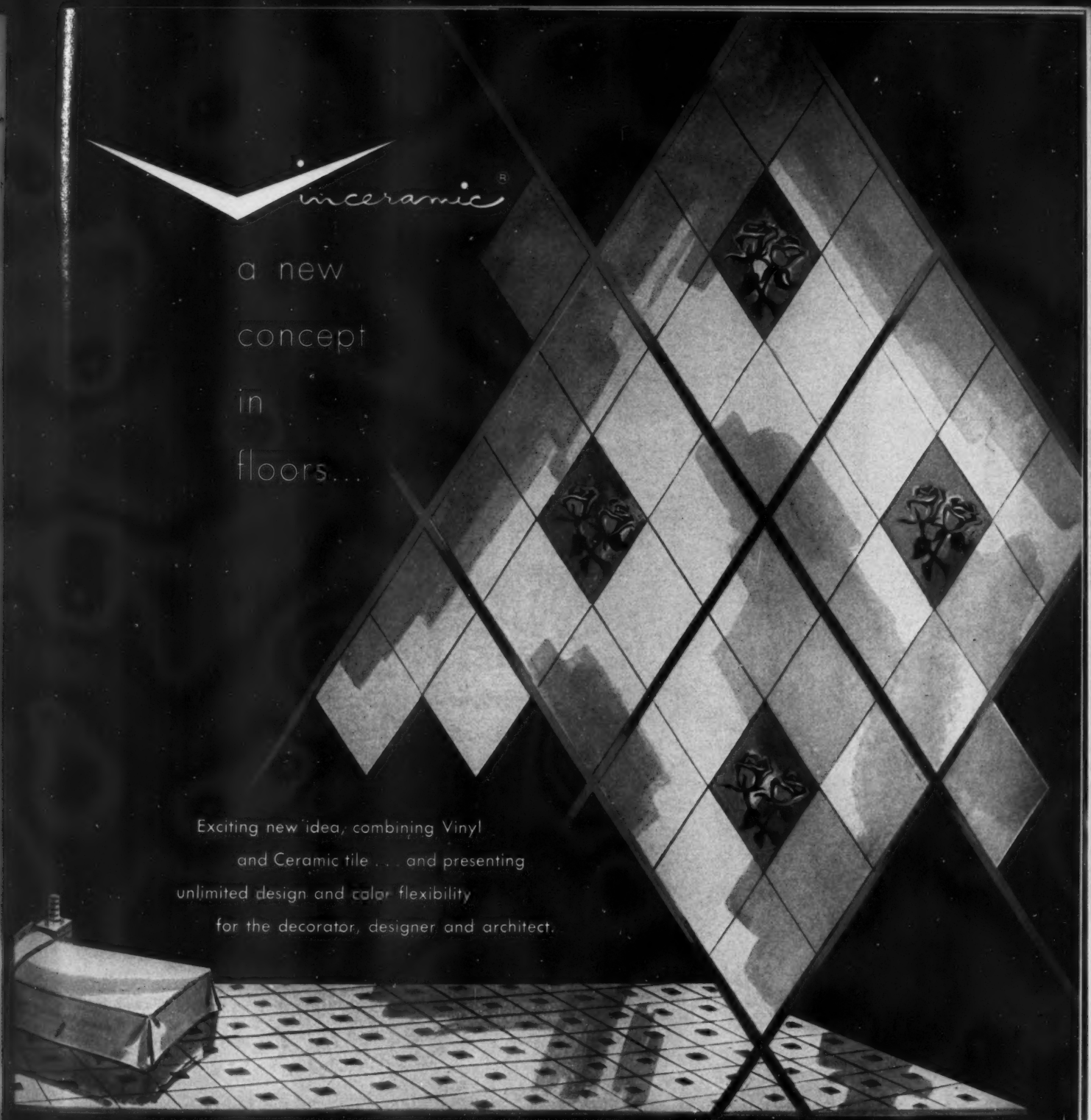

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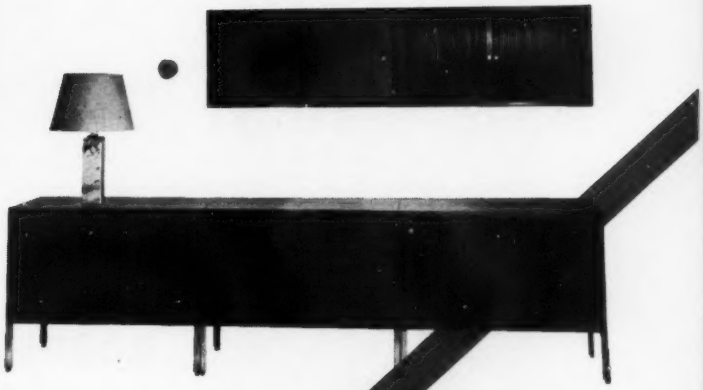

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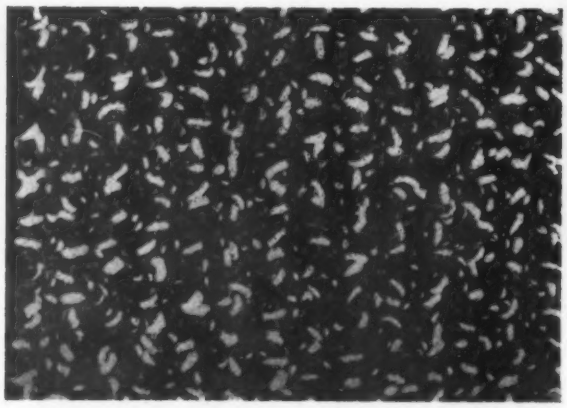

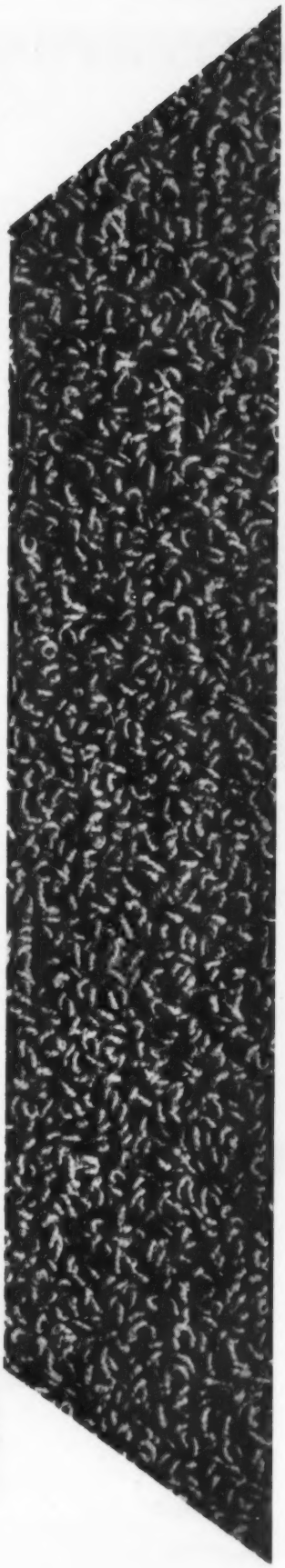

(Top) KLM Office, Raymond & Rado; (Center) Williamsburg Motor House, Tom Lee, Inc.; (Bottom) Foyer, Intramural, Inc.; (Right) McCullough Motors Office, Paul Laszlo

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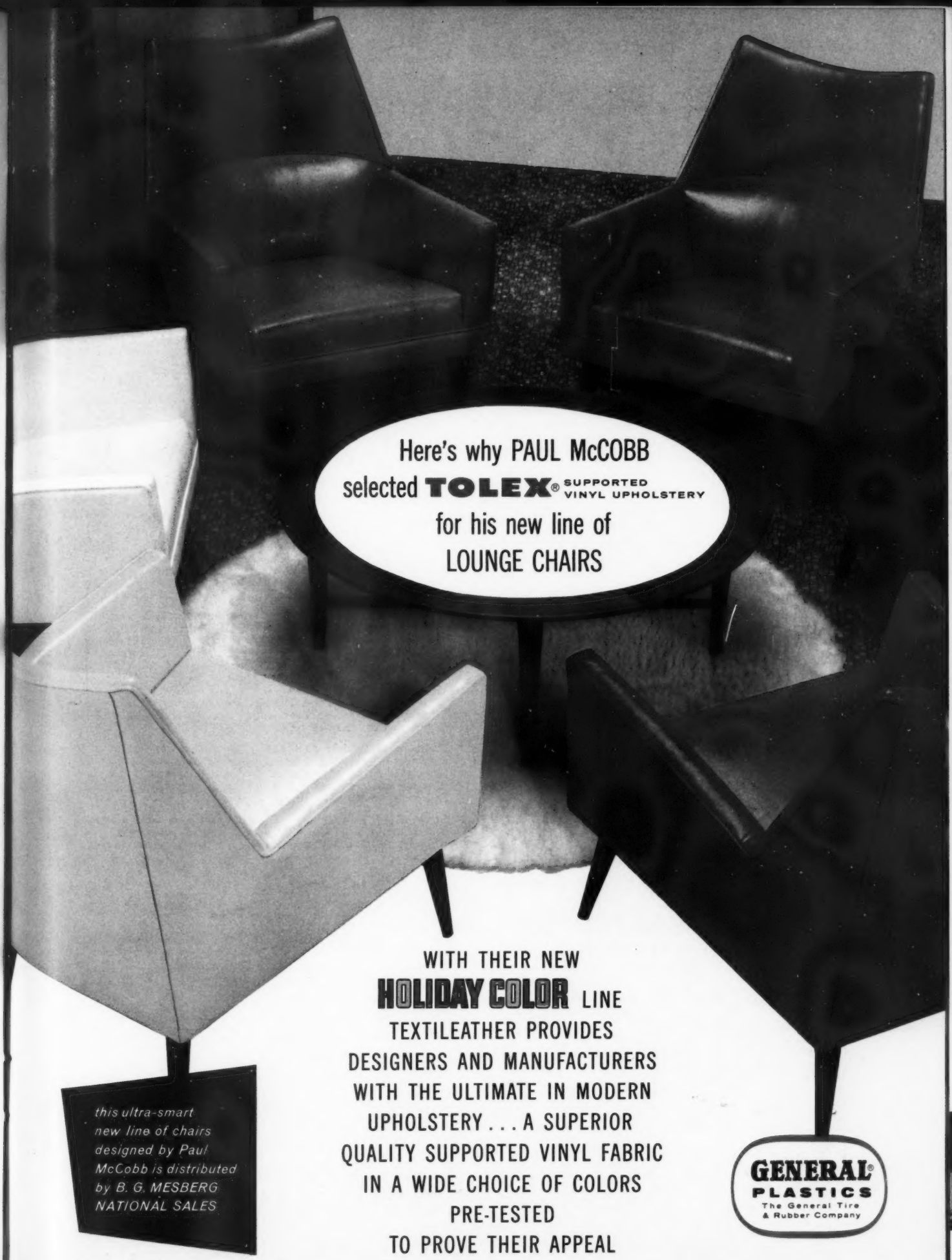

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The four previous programs sponsored by INSTITUTIONS MAGAZINE have already served to stimulate the cause of good design in the fields of mass feeding and mass housing.

In the past, judges have honored with awards for notable achievement in good design 72 restaurants, hotels, hospitals, schools, motels, clubs and other Institutions, 34 interior decorators or design firms, and 12 architects. Reaction of the winners is typified by the following comments:

"*It is gratifying to know of the ever-widening influence of the Institutions Interiors Awards Program . . . (It) represents a substantial contribution to the Institutions industry's self-improvement efforts in upgrading its own interior design.*" EDWARD PALASKE, owner, Hillvilla Restaurant, Portland.

". . . *good design pays off. The Institutions Interiors Awards Program is a specific example of the campaign which Institutions Magazine has successfully waged for many years to prove this point.*" JOHN C. MURPHY, A.I.D., Chicago.

Who is eligible to enter: Entries may be submitted by (a) professional decorators, interior designers or architects, (b) design or contract firms, contract or interior design departments of furnishings manufacturers, suppliers or dealers or (c) the management of any Institution. New or remodeled areas in Institutions fitting into the following categories may be entered:

(a) General public areas as lobbies, lounges, reception rooms in operations involving *both* mass feeding and housing (overnight facilities).

(b) Dining areas—including dining and adjacent lounge areas in office buildings, industry, department stores or similar operations that may or may not involve mass housing.

(c) Private areas as offices, private lounges in operations with facilities for *both* mass feeding and housing.

(d) Sleeping areas with or without living room-type accommodations.

(e) An entire Institution, including *all* areas.

Requirements: A requirement of all entries is that the decoration or re-decoration will have been completed during 1957 or 1958. All entries must be received by September 19, 1958.

Criteria Which Will Guide Judges

- Is the approach to the particular problem an original one?
- Is there evidence of distinction or individuality?
- Is there a theme, or particular atmosphere, and how well is it carried out?
- Do the colors, furniture arrangement and general proportions meet requirements of good design?
- Does the area fulfill its proper function and were maintenance factors considered?
- How "economical" is the interior—how quickly, for instance, could the room be reconditioned with a minimum loss of revenue? If there was a restricted budget, was it advantageously spent? Or, if funds were unlimited, are the resulting interiors tasteful rather than overdone?

Method of Recognition: A panel of five judges will select a minimum of 12 awards. Both the Institution and principal interior designer in each case will be notified in October. They will receive attractively framed plaques at an awards dinner honoring the winners to be held at the Colonnades in the Essex House, New York City, during the National Hotel Exposition, November 3-7. Winning entries will be displayed at the new Coliseum during the National Hotel Exposition. Publicity releases and photographs of winners receiving awards are sent to national and local media. Features on winners will appear in INSTITUTIONS Magazine.

Make-up of entries: Each entry shall consist basically of the following: (a) a statement describing the problem and how it was solved, and (b) photographs and other visual evidence, including material and color samples—all mounted vertically on 22 by 28-inch poster boards, preferably gray in color.

Panel of judges: The board of five judges will consist of a member of the American Institute of Decorators, an architect, a designer, an executive housekeeper and an educator. Judges' names will be announced.

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Category of area(s)_____

Names of principal interior designers or decorators of these Institutions:

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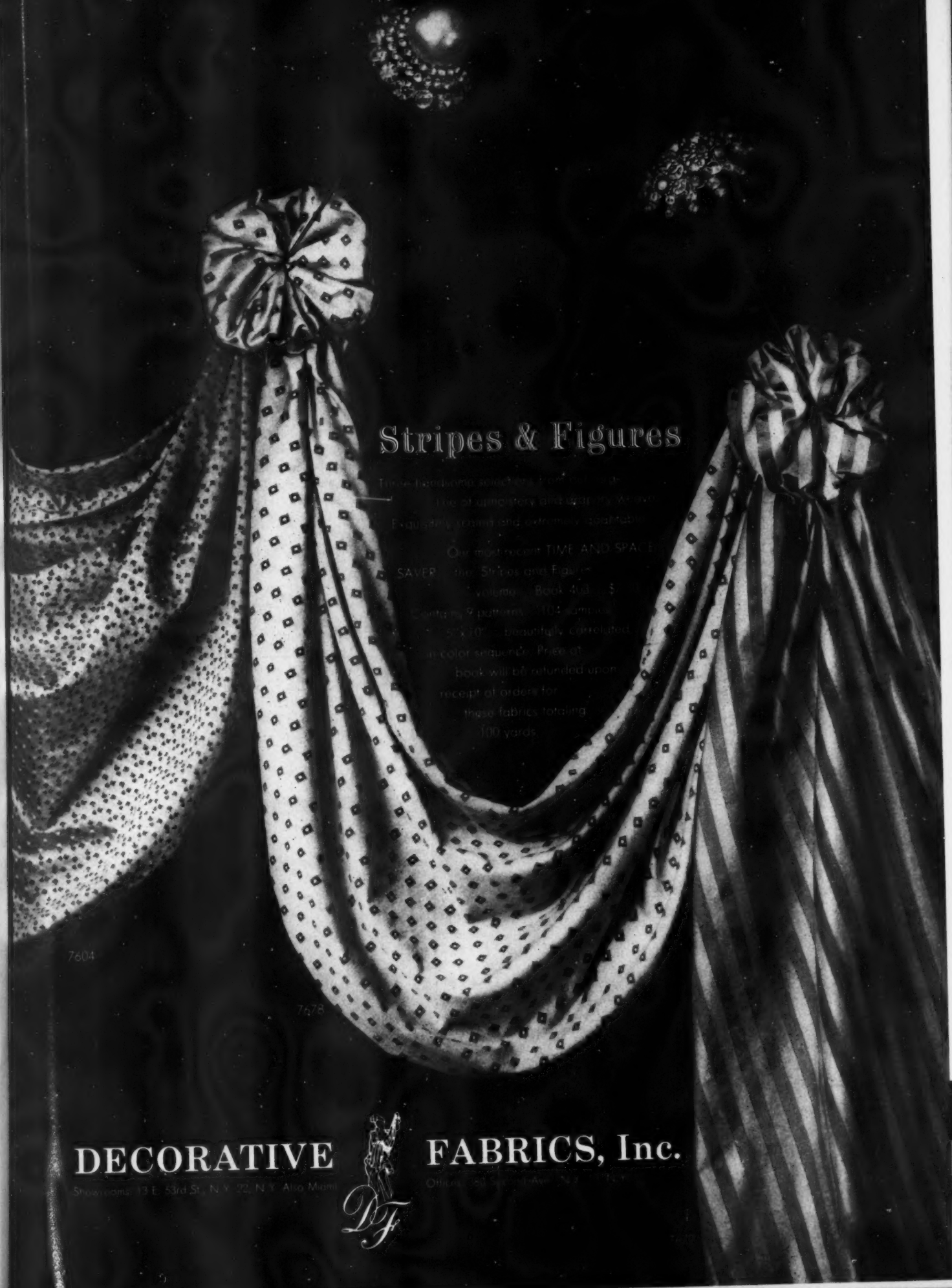
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7604
7678
DECORATIVE FABRICS, Inc.

Market Spotlight

continued from page 80

Ideas for the Office

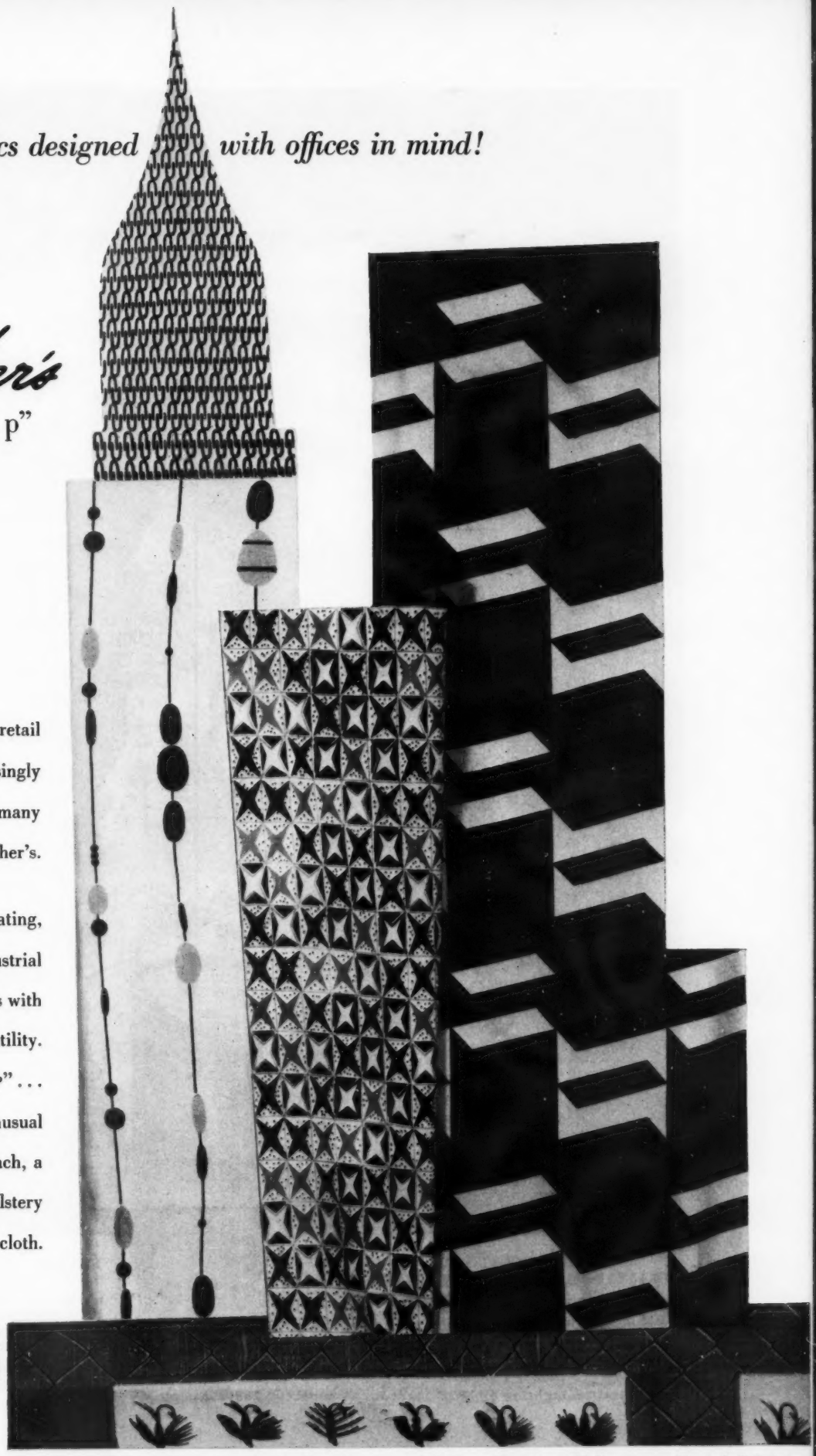
The new showroom of Clark & Gibby at 8 West 40th Street, New York, offers designers not only a wide selection of office furniture but also several noteworthy architectural features created by the firm's interior designer Norman Steinhilber. To cover the dark marble of the original walls, ordinary furring is wedged between the columns and covered with white and speckled tan vinyl fabric with mustard yellow used in certain areas as an accent; this can later be removed without harm to the original walls. To disguise the very high ceiling, plywood panels are suspended in a checkerboard pattern with alternating open areas, the walls and ceiling above painted black. Thus the ceiling is visually lowered to a height of 11 feet, and the panels, which are suspended by metal frames, provide a place for lighting to be installed. Draperies of Anton Maix fabric in mustard, terra cotta and black on white are used as the background for the showroom's reception desk, a new design by Mr. Steinhilber in walnut and white Formica with switchboard enclosure and central well for typewriter. Available in a standard size of 7 feet long by 30 inches deep, this new design can also be made to order.

Continued on page 98

Fabrics designed with offices in mind!

Schumacher's

"Executive Group"



OFFICES, SHOWROOMS and retail establishments are becoming an increasingly important phase of activity for many decorator-designers . . . and for Schumacher's.

TO EMPHASIZE THIS aspect of decorating, George Farkas, well known industrial designer, has created a group of fabrics with emphasis upon their commercial utility. The result . . . our "EXECUTIVE GROUP" . . . seven contemporary prints of unusual distinction and versatility. With each, a group of complementing upholstery fabrics and a casement cloth.

We are offering the complete decorator's sample kit for $10.00 . . . a modest investment that will reap handsome dividends.

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M-1479 Reel-type Pull-down Fixture

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William B. Tabler, Architect, New York City
Photograph of Model: Louis Checkman
Model: Theodore Conrad

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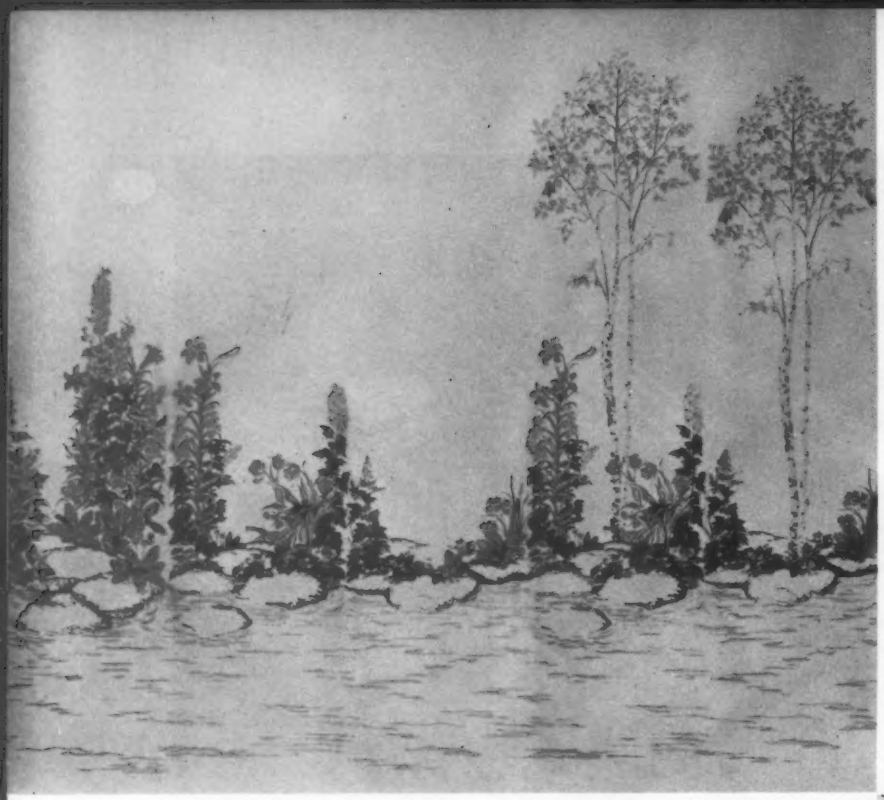
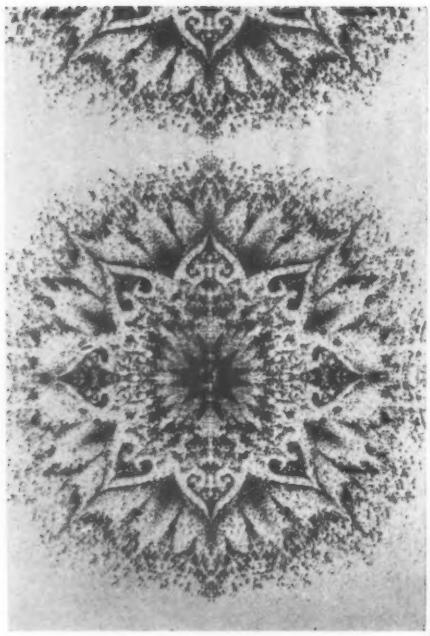


Market Spotlight

continued from page 94

Distinctive Design in Wallpapers

From Louis Bowen's notable collection of handpainted panels displayed at 509 Madison Avenue, New York, *Its Spring,* in a series of five panels, lends itself to a number of arrangements; its pleasant design vista, striking in a lower hallway, can also be extended up the stairwell for dramatic continuity; or visualize its airy quality brightening a vestibule or enhancing a breakfast or dining room. Available in five beautiful colorways on a white ground, it has the added virtue of a vinyl coated surface to sustain repeated washings. With it is shown one of a large number of handscreened designs for an equally interesting all-over effect.



Scenics—Wallpapers—Fabrics

Fine Art Wallpaper Co., Inc., 575 Madison Avenue, New York, introduces a new collection of scenics, wallpapers and matching fabrics, in custom colorings: *Diana,* a five strip scenic printed on a variety of grounds, covers an area 11′ 8″; *Medallio* is a striking all-over flock pattern with a 28″ repeat, available in a matching fabric including a number of sheers, silk and Fortisan, cotton and Fortisan, antique satin.

Continued on page 102

decorator showroom: **PHILADELPHIA, 1200 Walnut Street**
write for free illustrated booklet to: Bethlehem Furniture Factory, Allentown, Penna.

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1. Best quality. Lees Carpets are made from the finest carpet wool. Durable nylon can be added to give increased wear in high traffic areas.

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To solve your carpet problem contact Lees Commercial Division, Bridgeport, Pa., or offices in principal cities.

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Six panels of mahogany veneers contrast formal reddish finish (lower, center) with "new look" ranging from light to dark brown tones, emphasizing texture and depth.

Market Spotlight

New Look in Mahogany

For many years mahogany has been identified in the layman's mind by a familiar dark red finish so commonly used. Wood, however, is not a color, and to dispel this notion The Mahogany Association has worked with numerous furniture manufacturers to create "Contemporary Mahogany with the New Look." This "new look" emphasizes the shades and textures of the brown finishes, ranging from light to dark, so popular in today's furniture. For the finish of mahogany, as in any wood, is a matter of stains, dyes, pigments, bleaches and techniques used by the finisher. As a wood for fine furniture, mahogany has always rated high with designers and craftsmen—consider, for example, the Georgian and Regency furniture of the 18th century which was almost exclusively of mahogany. It is noted for its hardness, resistance to warpage, variety of graining, and today is the only wood available from virgin growth—chiefly from Africa and Central America. Its adaptability to any finish is exemplified by the panels shown here with the more formal reddish finish surrounded by light, medium and dark browns, all close to the wood to enhance the figure value, and adaptable to traditional or contemporary styled furniture. The many nuances which can be obtained in these finishes are also indicated by the mahogany furniture pictured here from the current lines of several manufacturers.

Continued on page 106

Chifferobe from Kittinger's new "Clarendon" group has primavera mahogany drawer fronts with satinwood inlays; finish is warm brown similar to natural color of an almond.

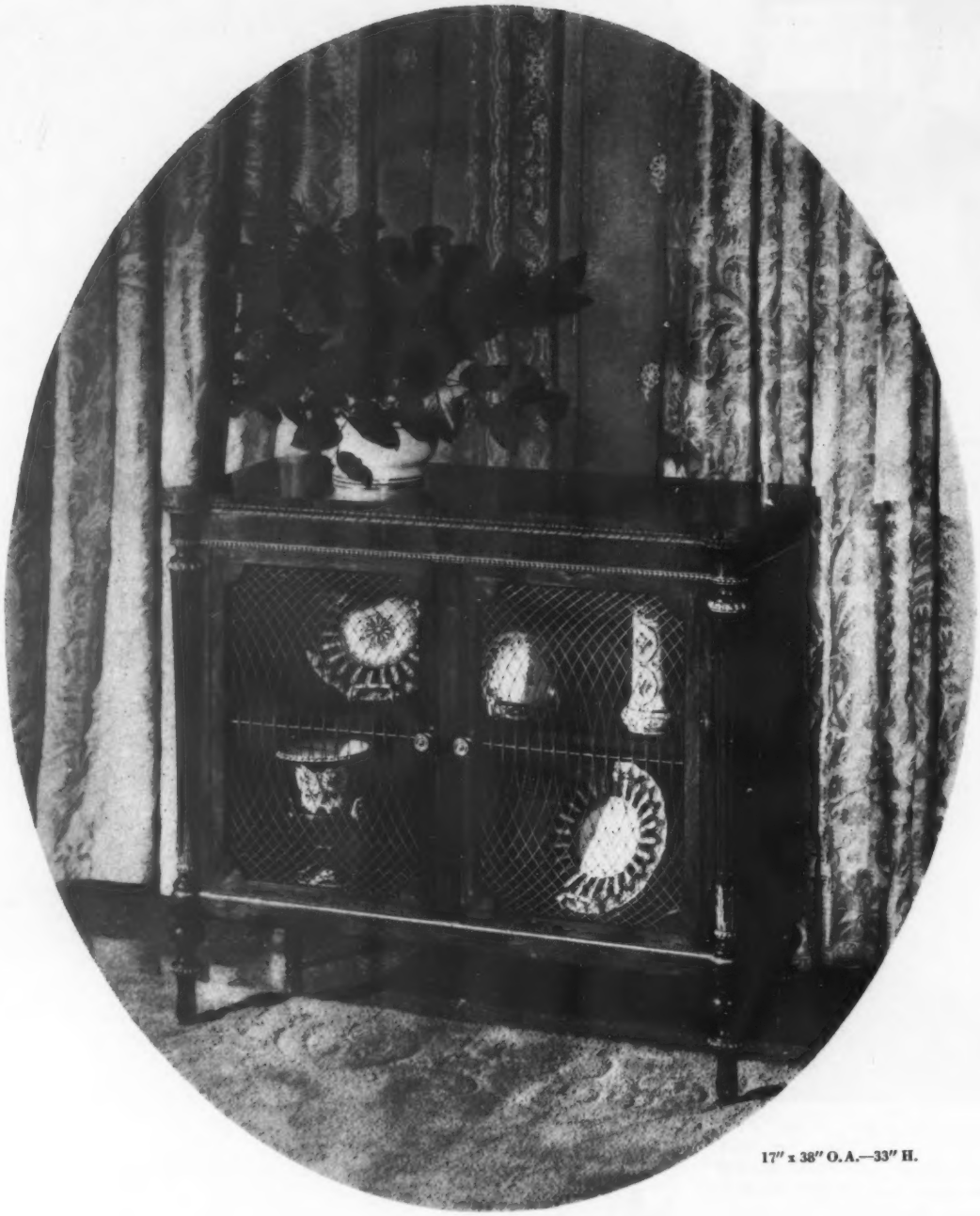
Kittinger occasional chair exemplifies very light toned finishes which can be achieved with mahogany.

Satin finish of dining table from "Vintage" collection by American of Martinsville emphasizes swirl figured graining of the mahogany.

Contemporary mahogany cabinet from Harvey Probber with space for high fidelity equipment and cane-paneled speaker enclosure is in "resin" finish, a mellow ginger tone.

Sheraton double chest of drawers from Beacon Hill Collection by Kaplan Furniture is enhanced by fine-figured swirl mahogany in light finish with inlays and top edging of English yew, ebonized lines.

Grouping of Harvey Probber cabinets above is in soft hazelnut finished mahogany.



17" x 38" O.A.—33" H.

Oh, to be in England . . . not at all necessary if you wish to admire, or acquire, this wonderful piece. For Wood and Hogan has imported this rare Regency commode of exquisite style—fashioned in England of genuine old rosewood . . . enriched by delicate mouldings carved and treated in weathered gold.

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FLORENCE: The ceramic and glass factories at Monte Lupo and Empoli. The Ginori porcelain factory.

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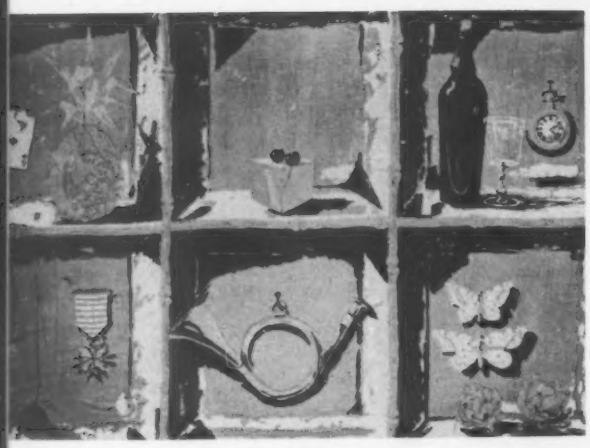
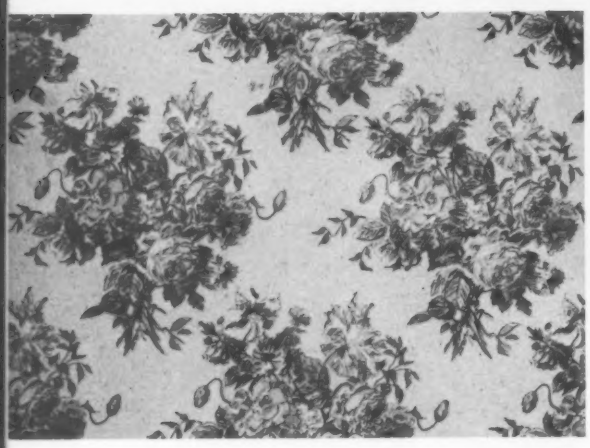




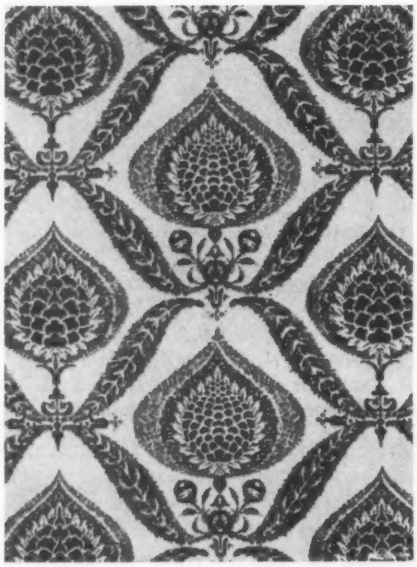
Market Spotlight

continued from page 103

Drapery and Upholstery Fabrics

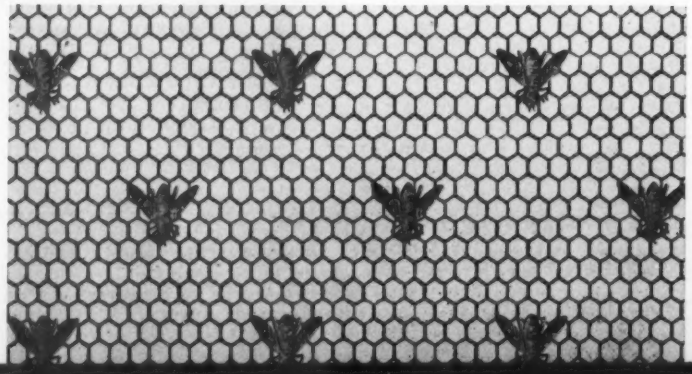
Springtime is flowertime this season at the Jofa showroom, 45 East 53rd Street, New York, where is featured an imaginative display of over seventy new drapery and upholstery patterns with the accent on florals. Florals in every conceivable interpretation from subdued English chintzes in soft colorings to sharply drawn modern effects on crisp cotton in colors fresh from a lovely garden. And what's more — they're priced to fit every budget. *Floral Print,* for example, is a lavish mixed bouquet, printed on 100% cotton to contrast with the bolder static pattern in *Shadow Play,* a Swiss import in viscose, and especially desirable for contract work; *Bamboo Print* has a strong vertical quality, offers its 36″ repeat in sharp colorways. Also not to be overlooked are a complete color range of upholstery textures in nubby and flat weaves, a group of slipcover fabrics and a special choice of Belgian linens keyed to the *Tartan* group of plaids so successful in the current season. More formal items such as luxurious damasks, velvets and tapestry weaves, are also found here in a number of beautiful colorways.

Continued on page 110



Prints for Spring

A diversified range of fabrics keyed to a sharp color palette are the distinguishing characteristics of the new Howard & Schaffer spring collection on view at 509 Madison Avenue, New York. Suitable for both contract and residential work, and comprising drapery as well as upholstery-weight fabrics, a number of prints are found on a variety of grounds, including *Bees on Honey,* an all-over pattern on 50″ glazed cotton, also available with the background honeycomb; *Persian,* a design in striking tonal values of emerald green, turquoise, melon or camelia red; and *Geometric Tile,* with architecture for its theme. Supporting the prints are an assortment of textures, stira and geometric patterns designed to carry out the same intensity of color combinations.



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Cymbal by Troy!

Black and White barely suggests the opulence of the CYMBAL presentation being offered this Spring to the readers of HOUSE BEAUTIFUL, HOUSE & GARDEN and THE NEW YORKER. Full color pages, dazzlingly reminiscent of ancient Indo-Persian splendour, will impel your clients to see CYMBAL "through decorators" at our showrooms. Anticipate their interest by pre-viewing CYMBAL yourself. John Van Koert's designs, of sculptured gold-anodized aluminum in four finishes, are by all odds this year's most provocative group of casual furniture for the living room and the dining room.

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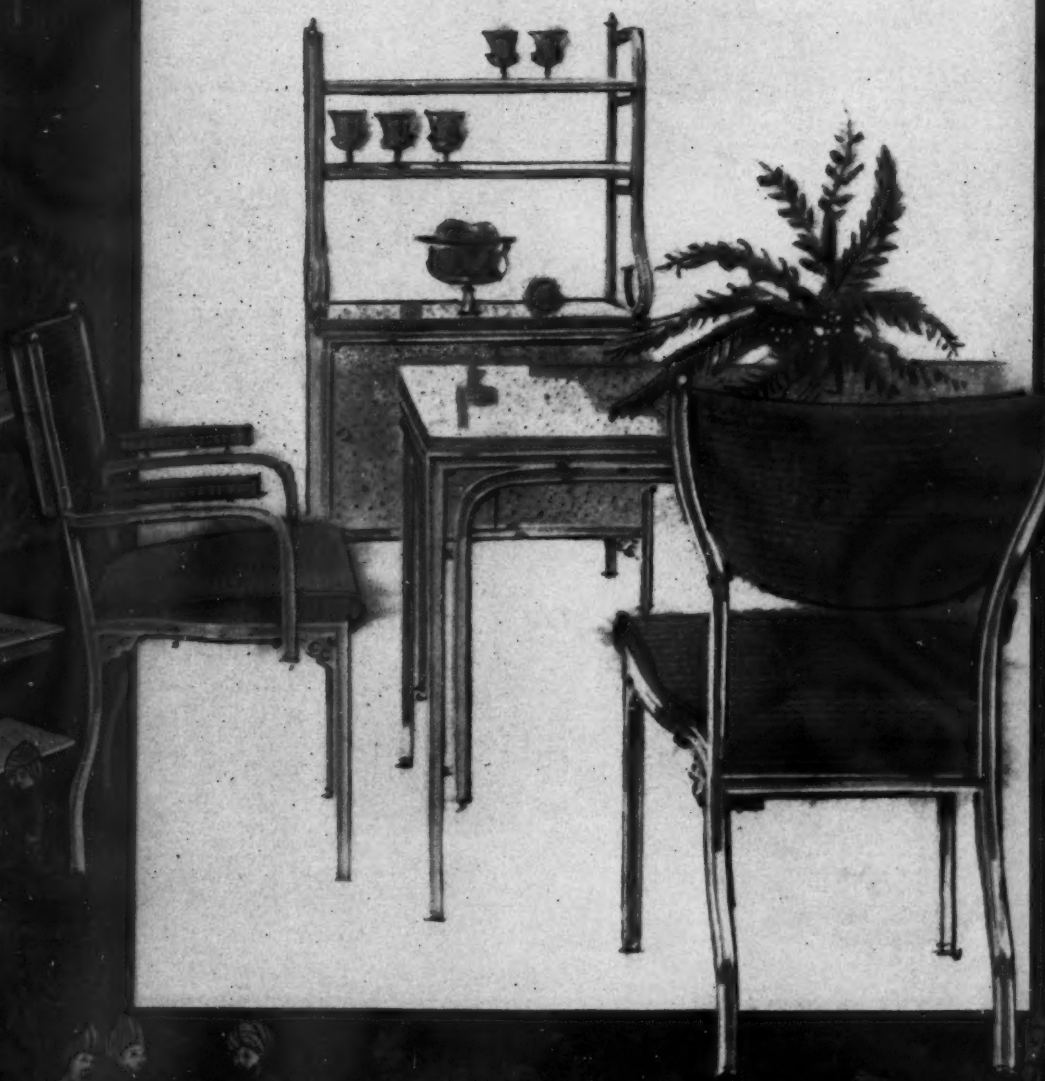

NEW YORK · CHICAGO · DALLAS · SAN FRANCISCO · MIAMI

Market Spotlight

continued from page 106

For Contract Installations

1—Royal Metal's new posture chair was shown for first time at the NOFA Convention in Philadelphia.

2 & 3—Molla offers complete banquette design with separate units which can be bolted together to form straight or angled grouping; seat and back combine spring construction and foam rubber over wood frame.

4—For hotel or motel installations, Casard Furniture Mfg. Co. offers new *L'Horizon* collection with walnut plastic wood on front and sides, white on top surfaces; rustproofed metal parts are guaranteed in any climate. Brochure on request.

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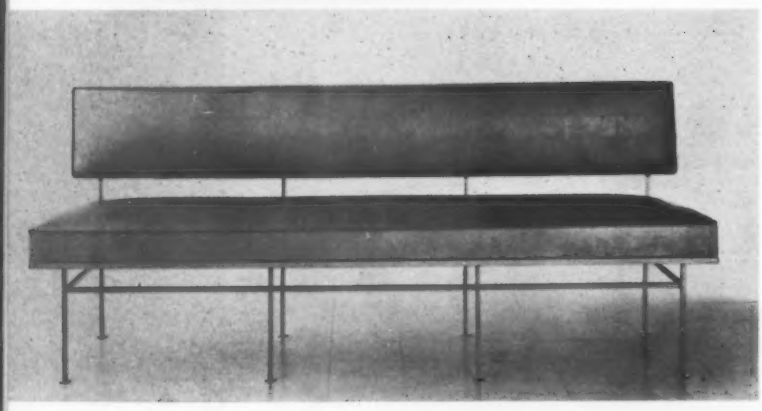

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In the interest of better use of wood office furniture, the following companies have contributed to the preparation of this message: Alma Desk Company, High Point, N. C. • Boling Chair Company, Siler City, N. C. • Hoosier Desk Company, Jasper, Ind. • Imperial Desk Company, Evansville, Ind. • Indiana Chair Company, Jasper, Ind. • Indiana Desk Company, Jasper, Ind. Jasper Chair Company, Jasper, Ind. • Jasper Desk Company, Jasper, Ind. • Jasper Office Furniture Company, Jasper, Ind. • Jasper Seating Company, Jasper, Ind. • The Leopold Company, Burlington, Iowa • Myrtle Desk Company, High Point, N. C. • Thomas Furniture Company, High Point, N. C.

A.I.D. National Conference

The following is an outline of the program planned for the 27th Annual Conference of the American Institute of Decorators to be held in Boston from May 19-21, 1958:

SUNDAY, MAY 18, 1958

9:00 a.m.-5:00 p.m.

Registration. Sunday through Wednesday. (Main Lobby, Sheraton-Plaza Hotel.)

9:30 a.m.-5:00 p.m.

Meeting (State Suite). National Board of Governors, Chapter Presidents, Advisory Council of Representatives, and National Committee Chairmen.

5:00 p.m.-7:00 p.m.

Welcome.

Cocktails (Oval Room). Hosts: N. E. Chapter.

MONDAY, MAY 19, 1958

9:30 a.m.-12:00 Noon

Meeting of Members (Oval Room).

Invocation: Vicar Howard P. Kellett, Pastor, Old North Church.

Welcome:

Ernest Henderson, President, Sheraton Corp.

Ivan Y. Nickerson, President, N. E. Chapter.

Harold W. Grieve, National President.

President's Report.

12:30 p.m.-2:30 p.m.

Awards Luncheon (Grand Ballroom). Presentation of Student Design Competition Awards. Honorary Memberships Speakers to be announced. Topic: "Interior Design and Decoration — Professional Responsibility."

2:30 p.m.-5:00 p.m.

Meeting of Members (Oval Room). Program prepared by National Committee on Education. John B. Wisner, AID, Chairman. Topic: "Aspects of Professional Practice."

Speakers:

Jean Paul Carlhian, Architect.

John Phillips Coolidge, Director, William Hayes Fogg Art Museum, Harvard University.

Edgar Kaufmann, Jr., formerly Museum of Modern Art, New York.

John McAndrews, Chairman, Department of Art, Wellesley College.

John B. Wisner, AID.

6:00 p.m.-8:00 p.m.

Tea. Isabella Stewart Gardner Museum.

TUESDAY, MAY 20, 1958

9:00 a.m.-5:00 p.m.

Tour of Homes:

The Lee Mansion, Marblehead.

Luncheon at Boston Yacht Club.

Pingree House, Salem.

Royall House, Medford. (Transp. provided)

8:30 p.m.

An evening at the famous "Boston Pops."

WEDNESDAY, MAY 21, 1958

9:30 a.m.-12:30 p.m.

Meeting of Members (Oval Room).

Election of Governors and Officers.

2:30 p.m.-5:30 p.m.

Meeting of Members.

Kresge Auditorium, Massachusetts Institute of Technology.

Topic:

"Lighting in Contemporary and Traditional Interiors." Program arranged in cooperation with the Illuminating Engineering Society.

6:00 p.m.-8:00 p.m.

Cocktails (Oval Room). Hosts: Wholesale Upholstery Fabrics Association of New England.

8:00 p.m.-1:00 a.m.

"Boston Tea Party," Rowe's Wharf, Boston Harbor. Informal. (Transportation provided)

THURSDAY, MAY 22, 1958

9:30 a.m.-12:30 p.m.

Meeting. National Board of Governors, Chapter Presidents, Advisory Council Representatives, and National Committee Chairmen.

2:30 p.m.-5:00 p.m.

Meeting (State Suite). Chapter Presidents. Ivan Y. Nickerson, presiding.

In addition to the above program, the New England Chapter has arranged for a post-conference three-day tour of Cape Cod starting Friday, May 23rd. Leaving Boston at 8:30 a.m. by Gray Line deluxe glass top motor coaches, the group, which is limited to 75 persons, will motor to Quincy, birthplace of John and John Quincy Adams, visit the Quincy Mansion and see the houses in which they were born. Then, on to Nantasket through the exclusive summer colonies to Duxbury where the home of John and Priscilla Alden will be visited. The first day will end in Orleans where rooms, dinners and breakfasts will be provided at the Southward Inn. On Saturday, May 24th, the tour will continue to the tip of Cape Cod and the colony of Provincetown, the first landing place of the Pilgrims. A special treat awaits the group here in the form of an old-fashioned New England Clambake. Dinner will be served again at Southward Inn. On Sunday, May 25th, the tour will travel along the south shore through Chatham, Hyannis, and Falmouth, arriving in Boston at 2:00 PM. Cost of the tour in $56.00 based on two persons in a room. It includes round trip transportation, rooms and meals as specified, tips for baggage, admissions to historical houses. It does not include lunches and the clambake. A deposit of $5.00 per person is required; for reservations write to Frank C. Hart, The Gray Line, Inc., Sheraton Plaza Hotel, Boston 16.

A complete unit-for-living results from the combination of a contour-hugging back table with three sinuous sectional pieces. The walnut shelf becomes an expansive desk/dining table with its drop-leaf raised. Three bench/tables nest snugly beneath. Designs by Norman Fox MacGregor.

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JUNE 18, 1877 FEBRUARY 13, 1958

BUSINESS IS GOOD

The foundation for the professional in the field of interior designing was laid many years ago in the residential field. That a real contribution was made in the residential field is the reason for the great demand of the professional designer in the nonresidential or contract field.

Owners and managers of nonresidential properties today consider the services offered by the interior designer a basic business asset. Good food and service used to be the prime requisite for any successful restaurant operation. Today, however, there is a third factor to the successful restaurant formula—a pleasant, interesting and sometimes exciting background for dining which is the commodity that only the professional in the field of interior design can offer.

The same is true in every nonresidential category, whether it be offices, hotels, motels, clubs, apartment house lobbies, ships, shops or stores. The end product of the interior designer is rapidly becoming one of the greatest competitive assets of owners and management. Unlike in the residential field, the cost of the interior designer's services is charged off as a business expense. Because of this fact, work in the nonresidential field will accelerate at a greater rate than in the residential.

In the category of offices, business executives are rapidly learning that the well-decorated and designed office results in a more efficient operation; also that the cost can be amortized as a business expense.

The residential operation is still by far the largest in dollar volume, and I certainly do not infer that you neglect this field. However, considering the present negative thinking—which is more psychological than economic—you will find dollars more available in the nonresidential field accompanied by a more accelerated demand for your services as a professional.

It is important that the residential specialist realize that owners and management of nonresidentail properties prefer to draw interior designing talent from the large reservoir of residential talent, because it has been demonstrated that the successful nonresidential interior is one with a decided residential flavor.

Back of every successful interior designer is the length and shadow of INTERIOR DESIGN magazine. It is your working manual in the residential as well as the nonresidential field. During 1957, as well as the current year, it represented your greatest reference on sources of supply. It carried the largest volume of interior furnishing advertising that any other magazine published in the world. It also carried the largest volume of furniture advertising.

More manufacturers, jobbers and importers advertise in INTERIOR DESIGN than any other magazine published. In this issue alone you can find your source requirements for almost any job that you will ever be called upon to execute. Every source of supply in this issue of INTERIOR DESIGN is indexed on pages eleven, twelve, fourteen and sixteen, under the heading of "Quality Sources" and is properly categorized for your convenience.

Hanny Anderson

Offices

In designing the new executive offices of Rosenthal & Rosenthal, Inc., a factoring and commercial financing firm at 1451 Broadway, New York, Augusta K. Gassner, A.I.D. emphasizes the beauty of natural woods in paneling and furniture to achieve a rich and warm homelike atmosphere. Teak paneling in the circular entrance lobby is accented by narrow inlays of tête de nègre stained wood with design interest centered on a mural handscreened on rough textured grasscloth. Sheer white curtains filter daylight behind a built-in seating unit, and tropical green plants add pleasing decorative notes. The executive suite, consisting of office and adjoining conference room, is divided by sliding doors made of walnut which is used for paneling throughout, blending harmoniously with Macassar ebony used for a 7-foot desk trimmed in brass and a handsome rosewood conference table. Carpet and upholstery fabrics are in warm beige and brown tones, while color accents are derived from a collection of fine paintings and original drawings owned by Imre J. Rosenthal, Secretary-Treasurer of the firm. A concealed bar and refrigerator are enclosed behind two of the wall panels so that the suite can function as a living and dining room for after-office hours entertaining. Ceiling spots furnish functional lighting for the two areas, supplemented by antique celadon lamps and an etched brass chandelier over the conference table. The working areas include a general office in celadon green with desks especially designed and color styled by Mrs. Gassner, and an employee lounge in turquoise, green and chrome yellow.

Interior Designer: **Augusta K. Gassner, A.I.D.**
Installation: **Rosenthal & Rosenthal, Inc.**
Location: **New York City**

Ernest M. Silva

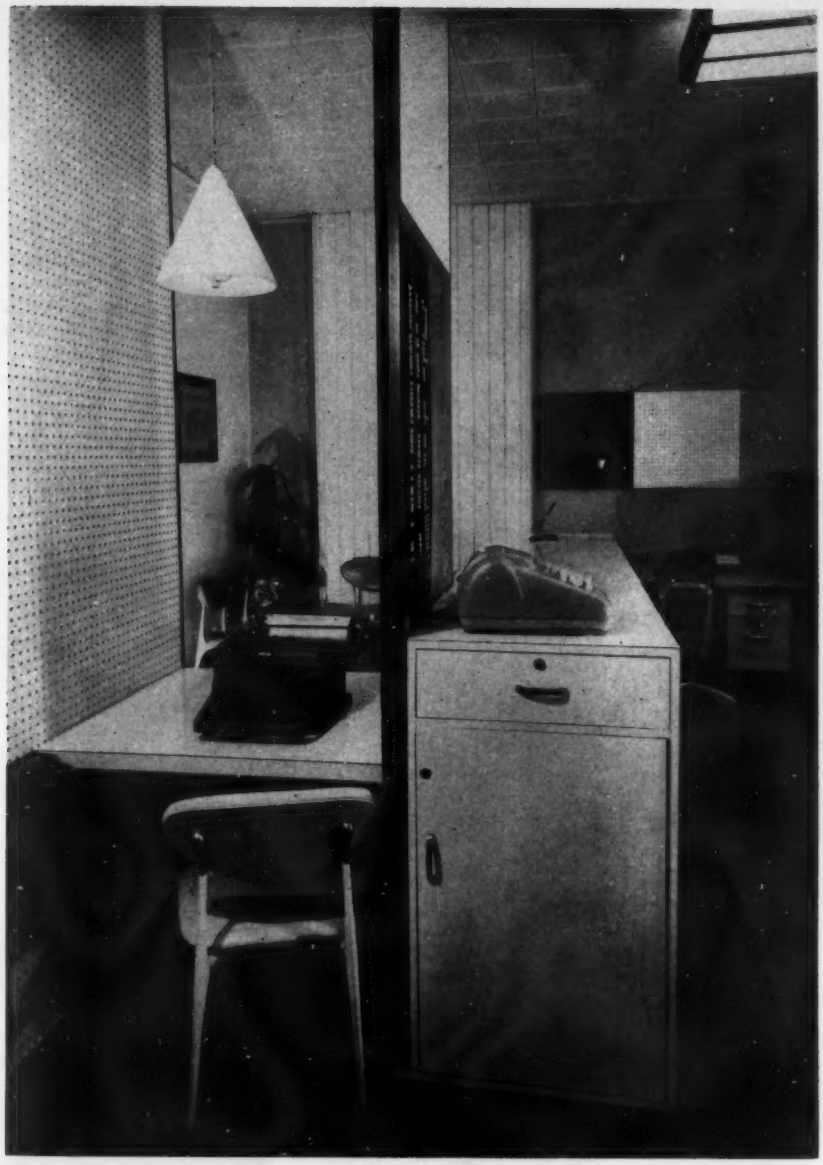
Circular entrance lobby is paneled in teak with inlays of tête de nègre stained wood contrasted with rough texture of grasscloth with "Industry" mural from Murals, Inc. and sheer curtains of La France fabric at window providing pleasing backdrop for green planting and built-in seating, the cushions covered in black Naugahyde; antique chandelier from Lightolier has shades by Ruth Vitow; circular stairway leading to general office area and employee's lounge has balustrade of black wrought iron alternating with brass.

Executive office, paneled in walnut by Vincent Sangiuliano, features 7-foot Macassar ebony desk with brass trim, a custom design by Al Huller Furniture, and Dunbar upholstered furniture in beige and brown fabrics from Boris Kroll, the colors echoed in Isabel Scott curtains and imported carpet from Stark; for after-hours entertaining bar and refrigerator are built-in behind two of the panels and another conceals a marble-lined dressing room; antique celadon lamps flanking sofa are from Lantin & Farhadi with shades by Siegman-Ambro; wastebasket, Smith & Watson; original paintings and drawings are owned by client.

Conference room can be divided from executive office by sliding doors of walnut made by Vincent Sangiuliano; table of rosewood with brass inlay and chairs upholstered in Adams black leather are by David Wider; chandelier of etched brass is from Parzinger; Isabel Scott curtains and Stark carpet are continued from office area; glass bowl is from Tiffany.

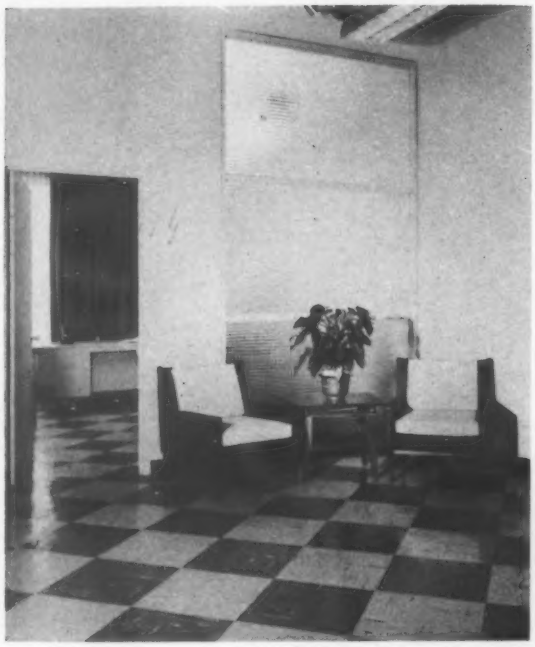
← *Employees' lounge in turquoise, green and chrome yellow gains open, airy feeling from Louis Bowen mural behind simulated window and architectural mural on washable canvas from Murals, Inc.; furniture is from Robert Barber including pair of Furniture Accents tables in front of sofa covered in Henrose fabric; chairs are covered in Gilford plastic, lamps by Design Technics.*

Interior Designer: **Augusta K. Gassner, A.I.D.**
Installation: **Rosenthal & Rosenthal, Inc.**
Location: **New York City**



Interior Designer: **Ken White Associates**
Installation: **Offices, St. Joseph's Hospital**
Location: **Philadelphia, Penna.**

Admissions office, above, is designed to give greater privacy and minimize "institutional" look; ceiling, Protzman cabinets, vertical paneling and pegboard in left foreground are white, pegboard panels in rear are terra cotta, white and blue-green against pale blue wall; Crucible "D" chairs are in blue-green and yellow; Mobilite ceiling fixture. Conference room, left, features Roddis Plywood walls of light mahogany on gray strips and natural walnut with brass molding; Polyplastex screen in rear is framed in ebonized birch, ceiling is white, and Matico floor is beige spatter tile with charcoal gray feature strip; custom lectern is by Conrad Protzman, Thomas Furniture chairs are upholstered in gray and beige Kalistron by U. S. Plywood.



Focal point in reception area is James Seeman "Carnival in Venice" mural from Murals, Inc. on beige painted walls; Directional chairs are covered in coffee and white plastic from Gilford; chandelier is from Koch and Lowy and floor is by Kentile; glass partition is Libbey-Owens-Ford "Doublex."

Kim Hoffmann, A.I.D.

Stephen Heidrich, A.I.D.

Interior Designer: **Hoffmann & Heidrich, A.I.D.**
Installation: **Max Factor**
Location: **New York City**

Sheer white curtains flanked by striped draperies in Kravet cantaloupe, pumpkin, lime and gold Lurex fabric, provide colorful backdrop for General Fireproofing furniture including desk with Textolite top and chairs in flame or charcoal fabric; ceiling light is by Ruby Thilite Corp., Kentile floor is tan and ecru.

In executive office, one wall is covered in blue Vicrtex by L. E. Carpenter, other walls are painted off-white; Fiberglas curtains by Laverne have red print on white background, Firth carpet is gold; furniture is by Frank Scerbo with Knoll upholstery fabrics. Team colors of white with blue and red are used throughout.

Interior Designer: **Duffy's, Inc.**
Donald Eliasen, Project Designer
Installation: **New York Football Giants offices**
Location: **New York City**

Color photo montage of New York Football Giants in action is focal point of reception area and ticket office with ticket window wall in Adams Leather pigskin tiles, other walls in carnation and blue Vicrtex; floor is Robbins black vinyl tile with white strips; Frank Scerbo furniture includes pair of chairs in bright red Knoll fabric and table with Parkwood walnut top.

An Early American theme is used throughout executive suite of National Telefilm Associates, distributors of films for television; treasurer's office, above and below, is in monochromatic scheme of cocoa and gold with walls in Charles R. Gracie grasscloth, Schumacher carpet and sofa fabric, Greeff curtains; desk and chairs were made by Miracle Americana; Furniture Specialties sofa covered in Schumacher fabric; decorative accents are based on equestrian motifs including planters made from old stirrups, hames on wall and lamps made from carved horses' heads; shades by Ruth Vitow.

Interior Designer: **Harold and Evelyn Gordon**
Installation: **National Telefilm Associates**
Location: **New York City**

Louis Nemeth

Office of vice president, distaff member of firm, has light, airy feeling with white Velvetex walls, Holland Shade matchstick bamboo blinds at windows curtained in brown, black and white printed fabric from Schumacher which is repeated on Furniture Specialties' chair; black lacquer pull-up chairs and Macey-Fowler swivel chair have white Naugahyde upholstery; desk and Windsor-back chair by Miracle Americana, end tables were made in decorator's own shop; orange accents appear in pillows and lamps made from old apothecary jars with shades by Ruth Vitow.

Conference room doubles as executive dining room (fully equipped kitchen adjoins area) and can also be used for viewing films (left wall has opening into projection room); color scheme is blue and white with Katzenbach & Warren wallpaper, Schumacher carpet and Greeff upholstery fabric on Furniture Specialties' chairs; antique ceiling fixtures from Sajet; tables, made in decorator's own shop, are four separate units so that room can be rearranged for small groups.

One wall in office of president has recessed hutch cabinet by Miracle Americana, built-in television and storage facilities, other walls are covered in white textured paper from Schumacher who also supplied carpet and beige upholstery fabrics; Macey-Fowler swivel chair is covered in antique gold Naugahyde.

Interior Designer: **Harold and Evelyn Gordon**
Installation: **National Telefilm Associates**
Location: **New York City**

Brown and white with accents of citron and green provide pleasing scheme for office of chairman of board with emphasis on textures in Linkrusta wall covering, Schumacher upholstery and carpet; bird motif in Greeff curtain fabric is continued in decoy plaques and wall decoration; custom desk-table and Windsor-back chairs by Miracle Americana, upholstered pieces, Furniture Specialties; early American antiques add special flavor including tall clock, spice chest used as end table and old bellows converted into coffee table.

For sightseeing offices operating limousines to Williamsburg and other historic spots, a Colonial coach house atmosphere is created with focal point in Zuber wallpaper mural, distributed by A. L. Diament, depicting "Surrender of Cornwallis at Yorktown"; original pine paneling of room (formerly the tap room of Raleigh Hotel) was finished to natural color, and white brick dado was added; furniture by Sikes is in tawny cherry finish, and Rugcrofters carpet combines colors of room; tones of green, bittersweet and flax, which are echoed in Naugahyde upholstery; wall fixtures by Maurice Electrical Co. are replicas of Colonial lanterns; sculptured carvings by Robert E. Kuhn; A. H. Lee crewel embroidery curtains coordinate colors of room.

Interior Designer: **Paula V. Sparrow**
Installation: **D. C. Transit Sightseeing Hqs.**
Location: **Washington, D. C.**

A monochromatic scheme in beige and brown creates pleasing background for modern executive office with Waite Carpet cut pile rug, Stroheim & Romann nubby beige casement curtains, and walls covered in Flexwood from Kalflex, Inc.; Dunbar sofa is upholstered in Jofa texture, Macey-Fowler chairs in Gilford blue leather; accessories include wood and ivory carvings, Froelich Leather tortoise shell wastebasket.

Interior Designer: **John Gerald, A.I.D.**
Installation: **Executive office, Carl Marks & Co.**
Location: **New York City**

Interior Designer: **Sam Sorkin, A.I.D.**
Installation: **Metropolitan Sanitary District of Greater Chicago**
Location: **Chicago, Illinois**

Office above is typical of 12 trustees' offices with color scheme according to executive's preference; in example shown here V'Soske carpet is amber, Lackawanna leather on Dunbar chairs is putty-cinnamon and burgundy, and Eaglesham curtains have cinnamon print on natural linen; New Metal Crafts ceiling fixture.

President's office doubles as conference room to accommodate 13; all furniture is from Dunbar including custom conference table and upholstered pieces in Lackawanna leather in periwinkle blue, turquoise and deep blue; V'Soske carpet is amber color, William Webb handwoven blinds combine beige wood with larkspur blue, turquoise, apricot, white and silver metallic yarns; ceramic lamp from Design Technics; brass lamp, Stiffel; hanging fixture, New Metal Crafts.

Beige textured wallpaper from Laverne is contrasted with U. S. Plywood's walnut "Weldwood" and accent panel in orange Naugahyde as background for executive dining room; Mohawk carpet is brown, black and beige, Shelby Williams chairs with ebony frames are upholstered in white Naugahyde, and J. B. Madsen table tops are used with bases by Chicago Hardware & Foundry; chandelier, New Metal Crafts; pictures, Catalda Fine Arts.

Interior Designer: **Robert O. Burton**
Installation: **Aladdin Industries, Inc.**
Location: **Nashville, Tennessee**

Knotty walnut paneling and Shutterite shutters lend warmth to executive office with other walls covered in Laverne white burlap, the window curtained in off-white casement from Forster Mills; Firth carpet has green stripe on beige and brown background; Modern Trends sofa is upholstered in glazed antique leather in mottled brown; other furnishings include desk from Office Suites, Davidson pull-up chairs in white Naugahyde, Dux lounge chair, Hagen & Strandgaard bench, Stiffel lamp, New Metal Crafts fixtures; Era Industrias ceramic panel over sofa is from Frank B. Ladd.

Sydney Rodgers

Interior Designer: **Rodgers Associates**
Installation: **National Biscuit Company**
Location: **New York City**

The new offices of National Biscuit Company occupy six floors at 425 Park Avenue. Representative areas shown here include part of the executive suite, a test kitchen and residential rooms for photography, employees' lounge and cafeteria. Foyer to executive offices, above, has walls covered in Murals, Inc. blue grasscloth, beige woodwork and pink-beige V'Soske carpet; furniture is by Desks, Inc., the chairs upholstered in Stroheim & Romann bittersweet fabric; lamp from David Weiss.

President's office combines tones of pale celadon and off-white with touches of burnt umber; V'Soske carpet, Scalamandrè draperies, Froelich leather, and A. H. Lee sofa fabric; furniture is by Desks, Inc., casement curtains, Jofa, and lamps, David Weiss with shades by Emma Andrews.

Board room in adaptation of Georgian styling with paneled walls by Juno Woodworking painted soft beige has large mural of wheat field by Albert John Pucci in tones of gold, ochres and yellows; furniture by Desks, Inc. includes chairs in Stroheim & Romann deep turquoise fabric; chandeliers from John Miller; carpet, V'Soske; lamps, David Weiss; portrait of founder is in Heydenryk frame, spotlighted by Wendel lighting.

Conrad Studios

Offices

Residential suite used for photography purposes is designed for easy flexibility of furniture arrangement with white shutters by U. S. Shutters between two areas. In living room, V'Soske carpet is used over Robbins off-white vinyl tile floor; furniture includes Directional sofas in Stroheim & Romann beige fabric, flanked by Dunbar table (left) and John Stuart table (right) with Berrier-Gnazzo ceramic lamp; Erwin Lambeth benches are covered in Boris Kroll fabric; planter by Loumac.

Window in dining area with shoji screen by Juno Woodworking is flanked by Jack Lenor Larsen curtains which can be drawn behind end panels for variation in setting; furniture is from Directional, the side chairs covered in Boris Kroll turquoise, black and putty diamond pattern, the armchairs in solid turquoise; hanging fixture from Finland House; pictures, Catalda Fine Arts.

Test kitchen, designed in collaboration with Town & Country Kitchens, has Armstrong yellow vinyl tile floor, terra cotta Formica counter tops and natural birch cabinets; café curtains of Schumacher fabric combine colors of room.

Employees' lounge is designed in two areas, one for reading and conversation, the other for cards and games, the overall area separated from large cafeteria (opposite page) by glass partitions curtained in Jofa yellow and natural linen, which is also repeated on windows facing street. View at top of page shows natural brick wall in white with pink undertones, and planter-dividers made by Orsenigo in Brazilian rosewood; free-form table by Desks, Inc. has English elm burl top and satin brass base; mosaic picture is by Max Spivak.

Card and game area with windows curtained in Jofa yellow and natural linen, Willow and Reed rattan furniture, the chairs covered in L. E. Carpenter yellow Vicrtex; floor throughout is gray Flexachrome; planters combining Parkwood and Formica on sides in natural rosewood, and metal dividers are by Orsenigo, planting by Maxine May, Ltd.

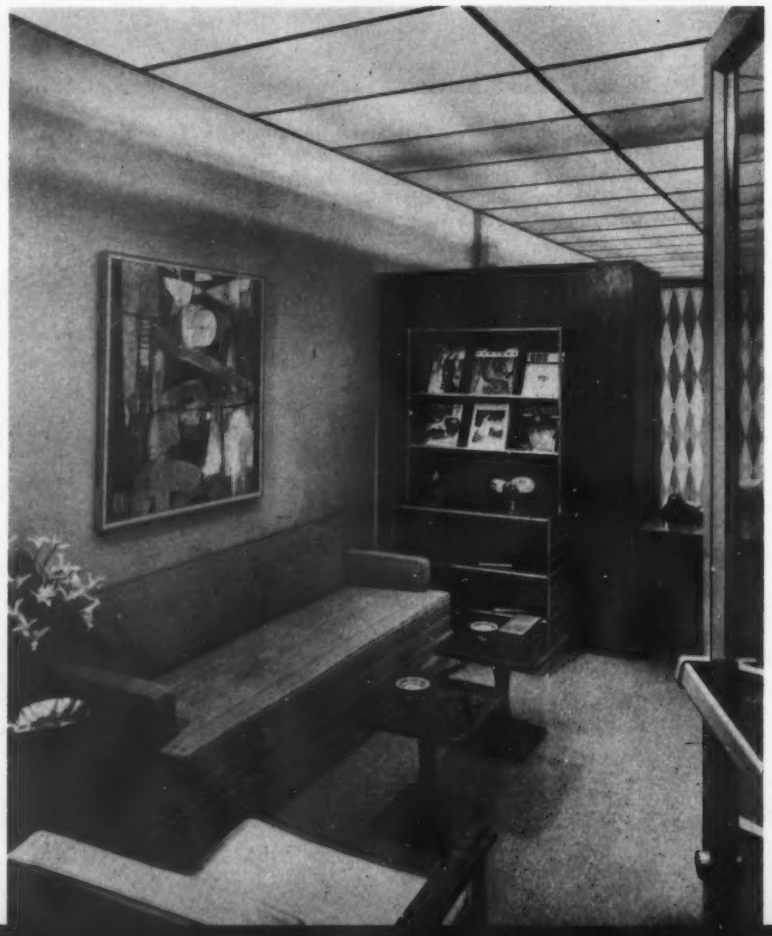
Interior Designer: **Rodgers Associates**
Installation: **National Biscuit Company**
Location: **New York City**

In lounge area, Orsenigo sofas are used with Willow & Reed rattan chairs with Boris Kroll upholstery fabrics: blue and bitter green alternating with putty color on the sofas, textured blue on the chairs; Berrier-Gnazzo ceramic lamps are white and putty, table tops are white Parkwood.

Employees' cafeteria seats 288 with chairs and tables by H. Friedman & Sons, the chairs upholstered in Gilford "Dublin", the table tops alternating Parkwood and Formica in red, yellow and white; columns are faced with blue Vicrtex by L. E. Carpenter, and colored ceiling fixtures are from Altamira; mosaic panel of mythical birds by Max Spivak. In serving area below, custom serving tables and equipment are from Strauss Duparquet.

Interior Designer: **William Pahlmann Associates, Inc.**
Installation: **Executive offices, law firm**
Location: **Garden City, N. Y.**

In a long narrow space (18' x 40') Mr. Pahlmann, working with his architect George Thiele and staff designer Jack Conner, created three semi-private areas, separated by aluminum-framed partitions. Sharp avocado green and brilliant pumpkin are used in contrast to the company's color trademark, pale turquoise, blending with wood tones of natural walnut in Stow-Davis desks and built-in storage units. Floors throughout are Amtico vinyl tile in cocoa, black and white, with James Lees area rugs used in two semi-private offices echoing the wall colors. Occasional chairs and sofa from Hastings Square group at John Stuart are upholstered in Schumacher fabrics and American Leather, harlequin diamond wallpaper by Pageant, off-white raw silk curtains from Gunn & Latchford. Original paintings and Oriental accessories from Rogers-Kneedler provide colorful accents.



Ezra Stoller

Series of executive offices designed by William Pahlmann, A.I.D. with architectural backgrounds by George Thiele include library-conference room, above, with custom walnut conference table and Jens Risom armchairs in brown, coffee and off-white fabric from Weavecraft; one wall is paneled in walnut which is repeated on bookshelves against off-white painted areas; Edward Fields rug is beige and brown; overall illumination is provided by recessed downlights in ceiling around perimeter of the room, supplemented by Litecraft chandeliers over the conference table.

Executive office has two walls of glass, curtained in natural silk bourette from Oriental Textiles, marble fireplace set in walnut paneled wall; custom desk of light walnut and caning is used with Jens Risom swivel chair in Gilford gray-beige leather; lounge chairs from John Stuart are upholstered in Boris Kroll brown and white texture; walnut lamp and coffee table are from Hastings Square group at John Stuart; painting "The Hollow" is by Xavior Gonzales.

Ezra Stoller

Interior Designer: **William Pahlmann Associates, Inc.**
Installation: **Regional office, Sprague Meter Co.**
Location: **San Francisco, Calif.**

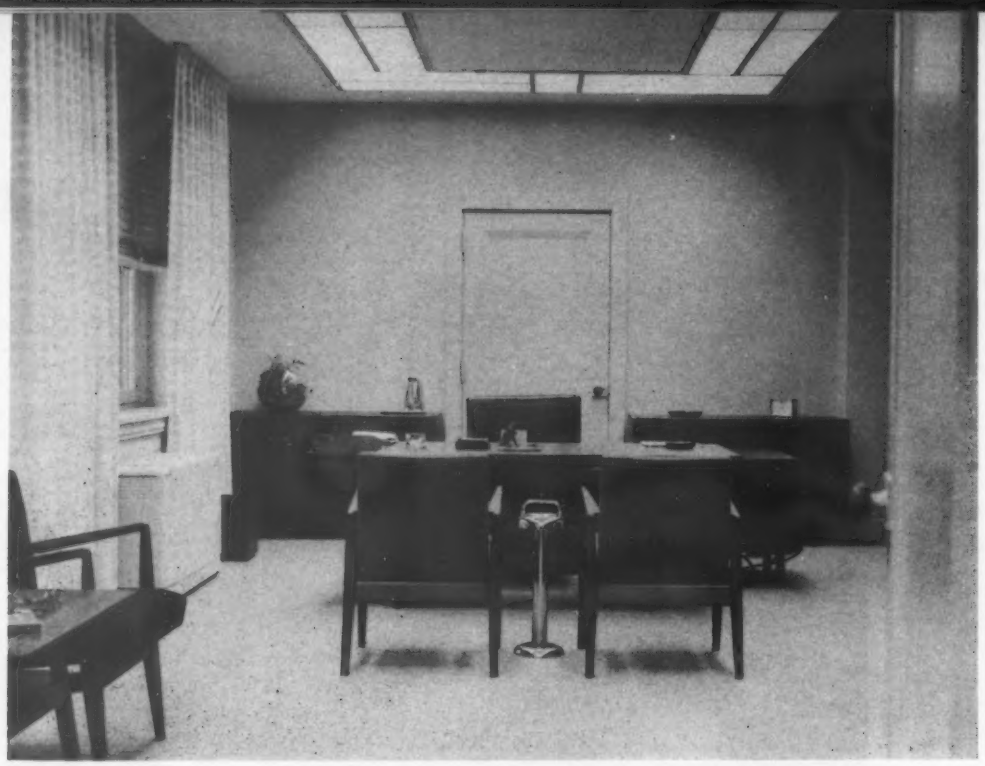
Reception room, left, is visible from corridor through glass walls and doors; rear wall is papered in Kneedler-Fauchere black silk, other walls are gray-blue, and Spinning Wheel carpet is gray; Stow-Davis upholstered pieces are covered in Boris Kroll blue, gray and black fabric; accessories are pewter finish including hanging fixtures by Van Esso.

President's office has one window wall with blue-gray linen draperies over white casement curtains from House of Prints, opposite wall is paneled in walnut finished to match Stow-Davis furniture; sofa and club chair are upholstered in blue, beige and brown fabric from Stroheim & Romann, leather is gray, and Spinning Wheel carpet, blue-gray wool.

Interior Designer: **Barbara Balthauser**
Office Equipment Co.
Installation: **Automatic Electric Co.**
Location: **Northlake, Illinois**

Windowless dining room achieves open feeling through color with far wall and floor of cork, other walls painted gray-blue; Thonet dining tables are used with Gunlocke chairs, upholstered in orange Naugahyde; seating area includes sofa in Boris Kroll brown tweed, chairs in Naugahyde; Almco lamps.

Main lobby is 88 feet long with large planters at each end against buff brick walls; floor is gray and white terrazzo; Stow-Davis furniture includes seating pieces in leather and Schumacher fabrics in shades of copper, beige and charcoal brown; curtain fabric from House of Prints; Almco lamps are of special design.



In president's office, walls are painted café au lait, Bigelow carpet is gray-beige and Isabel Scott curtain fabric in beige and white, a soft neutral background for oiled walnut finish of Jens Risom furniture, the pair of pull-up chairs upholstered in Artlee orange diamond pattern, other chairs in Boris Kroll brown and black tweed; curtains made by Contour Drapery Co.

Interior Designer: **William C. Gottlieb**
Installation: **Con Edison Executive Office**
Location: **New York City**

In remodeling executive office, walls were furred out with plaster board to permit radiators to be recessed and covered with metal grills painted gray-beige to match grasscloth from Jack Hurwitz; floor is carpeted with Duraloom brown, white and black tweed, and curtain fabric from Dan Cooper is gray-beige and off-white; furniture is from Jens Risom with Jack Lenor Larsen black and Lurex on sofa and lounge chair, Stroheim & Romann burnt orange texture on pull-up chairs; ceramic lamps by Gertrud and Otto Natzler, leather accessories by Froelich.

Interior Designer: **The H. Chambers Company**
Installation: **Black and Decker Mfg. Co.**
Location: **Towson, Maryland**

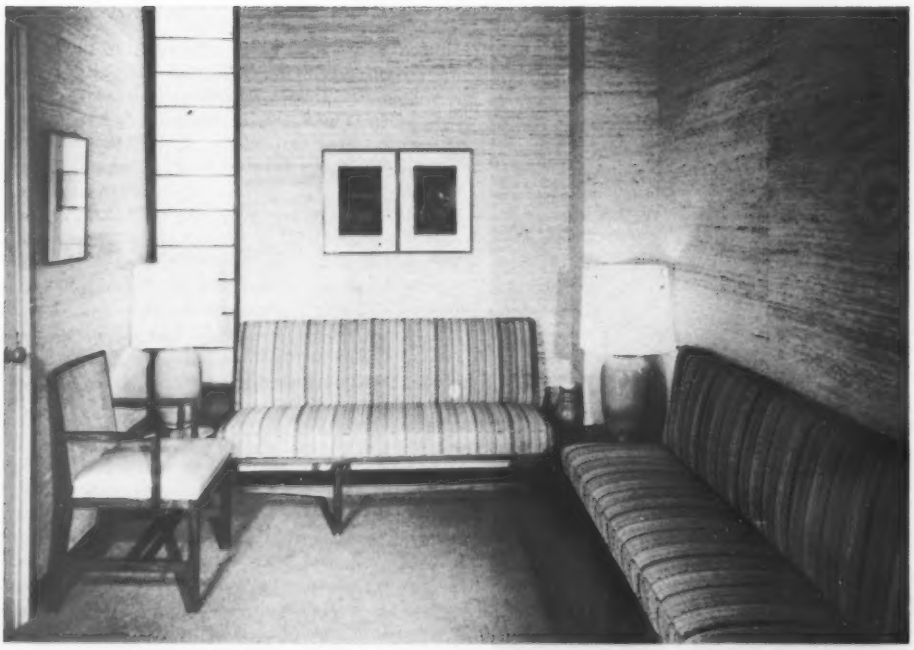
Interior Designer: **Gene Adcock**
Pacific Desk Co.
Installation: **E. W. Reynolds Co. (above)**
Pathfinder Petroleum Corp. (below)
Location: **Los Angeles, Calif.**

Executive office in E. W. Reynolds Co. (above) has background of C. W. Stockell beige and orange grasscloth, S. Harris brown and white curtains, Berven beige and brown carpet; Stow-Davis desk is walnut with brass trim, B. L. Marble chairs are covered in orange leather; DuPont-Lohman lamp, Catalda Fine Arts pictures, Smith Metal brass accessories. President's office in Pathfinder Petroleum (left) combines U. S. Plywood "Flexwood" and natural cork from E. C. Bondy on walls, pale orange Spinning Wheel carpet, Odenheimer & Baker beige and orange curtains; Neimann curved sofa is in brown and white tweed, Stow-Davis chairs in gold leather; Nucraft end tables, Almco lamps, Qualiton desk accessories.

Dorothy Draper and Otho Shaw

Interior Designer: **Shaw & Draper, Inc.**
Installation: **Doctor's waiting room**
Location: **New York City**

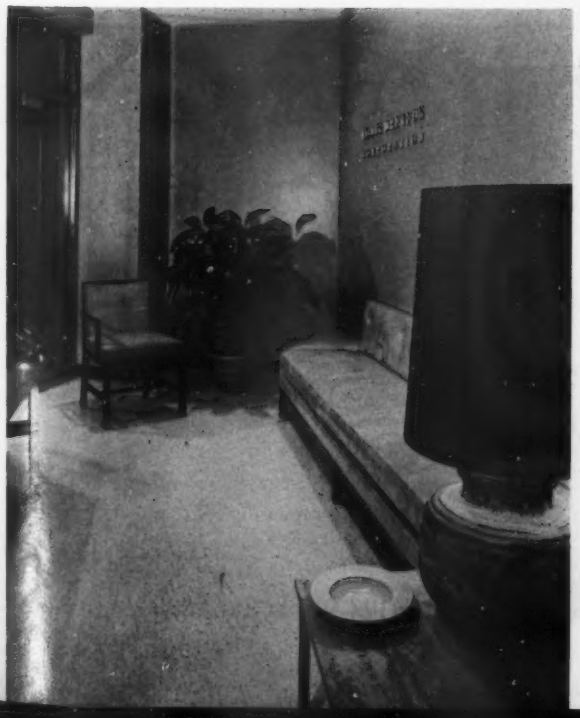
To provide maximum seating in limited space, custom sofas upholstered in Jofa turquoise, green and gold metallic fabric are attached to oiled walnut end tables with Design Technics turquoise lamps; small-scale armchairs with cane backs are upholstered in cerulean Naugahyde, walls are covered in Louis Bowen yellow grasscloth; illuminated shoji panels create natural daylight effect in windowless area; standing lamp in brass and black Formica is from George Hansen; all furniture from Richard Draper & Co.



Howard Kenn Elliot

Stephen J. Hyman

Interior Designer: **Elliot-Hyman Associates**
Installation: **Louis Dreyfus Corp.**
Location: **New York City**



Putty color walls and Robbins green and white terrazzo tile floor provide pleasing background for entrance to offices with custom banquette by John Pihlgren upholstered in Gilford antique gold leather; cane-back chair in pale pumpkin textured fabric and travertine-top brass table are from Richard Draper, the ceramic lamp from Design Technics with peacock blue shade. President's office and conference room (top photograph) combines champagne walls, deep sand carpet by Mohawk with brown, white and olive-gold curtains from Scalamandrè; sofa, desk and chairs are from Macey-Fowler, the sofa in Scalamandrè beige, yellow and white silk. In general office area, metal desks from Richard Draper are finished in sprout green with citron Formica tops, floor is Robbins white and green vinyl tile, and lighting is by Lightolier; doors are lacquered citron, walls are paneled in Korena wood with painted areas in golden putty.

For board room of law offices, a custom table was designed by Kittinger, 4 feet wide by 10 feet long, with 8 drawers in apron, used with Kittinger chairs in pale grey leather; Schumacher curtains of heavy linen are hung on brass pole and antique chandelier is by A. W. Spencer; A & M Karagheusian carpet is beige Moresque blending with U. S. Plywood oak paneled wall. Lounge area in executive office features Kittinger sofa covered in dark green leather flanked by pair of Kittinger tables with Samuel Dinkelspiel lamps; small armchairs in gold leather and low table are from Charak, wing chair in left foreground by William T. Milligan; Schumacher curtains are green and gold damask.

Offices

Interior Designer: **Anna Port**
Installation: **Higgins & Silverstein**
Location: **Woonsocket, R. I.**

Interior Planning and Design: A PROFESSION OR A BUSINESS?

By Maria Bergson

FEW large organizations today, contemplating new quarters either in new buildings or by renovating their existing quarters, would think of considering such a move without the expert assistance of an experienced and established interior space planner and designer.

In a relatively few years the interior specialist has become an essential part of our thinking and way of life. Unfortunately office planning and space engineering have become catch-all words, much abused by a number of bandwagon followers. Perhaps before investigating some of the trends that can solidify or seriously damage this new field we ought to trace its developments to-date.

Office planning as we know it is a natural development due to today's economy, such as:

1. High cost of building, as well as scarcity of office space, thus a very high square footage cost;
2. Many technological improvements in the building industry, such as lighting, heating, ventilation, acoustics.
3. Competitive conditions in the white collar labor market and an awareness of the human relations problems, which did not exist twenty years ago.

Together, these factors brought about the need for a new approach to commercial, institutional and industrial space utilization.

Most of these developments seem to have been accelerated with the post World War II economic boom. The pace of this growth was such that the office planning approaches existing before the war period were no longer able to cope with the new problems. Generally speaking, before World War II office planning was handled by the office manager, purchasing agent, general contractor, renting agent, or the architect. Due to the new look and economy in office planning, it was soon evident that the office manager and purchasing agent, with specific company positions to fill, did not have sufficient time on the one hand, nor were they admittedly academically trained or sufficiently acquainted with the many technical and mechanical features of new scientific and building progress to handle an assignment of space-saving and at the same time deal with creative layout and design.

The architect, of course, could—in principle—have tackled the assignment. The same factors, however, which have effected changes in the interior areas of post war buildings applied as well—if not more so—to exterior and structural problems of buildings designed for commercial and institutional use. Due to the heavy demand for architectural services generally, the architect was virtually forced to make a basic decision: namely, to concentrate on his basic interest and to find new forms and styles for the exterior and base structure of buildings. This left a gap which made for the natural ascendancy of specialists in interior space planning. More and more, architects began realizing the wisdom of calling in the expert office planner and designer to supplement his services—as customarily is done with special engineering—whether structural, ventilation or electrical.

Our field requires highly trained personnel, consisting of people with architectural, engineering and research training, as well as draftsmen, designers, interior decorators, etc. They must be highly versed in all detailed construction methods and drawings as well as be thoroughly trained in research and survey methods, management and space engineering and interior structural problems whether pertaining to lighting, ventilation, acoustics, woodwork or equipment. They must be talented and creative designers to find appealing and attractive as well as functional interior design solutions, as well as be familiar with the availability and practicality of commercially-produced or custom-designed furniture and furnishings.

This group of interior space planners and designers is of necessity an integral and equal member of the team of architect, electrical engineer, structural engineer, ventilation engineer, contractor, etc. In this way, the best overall results for the client are achieved.

Because of the rapid growth of this specialized field, there have naturally been many approaches to provide this service for the client. In my opinion, it has become increasingly more apparent in the field of space planning that we, too, are being forced to make a basic decision —whether our future lies in establishing it firmly as a profession, as opposed to it being merely a business, or a mixture of both. Since I've been credited with being the first to bring this approach to the office field, it will be understandable why I am still pioneering and propose to crusade for a strictly professional approach.

Continued on page 204

Airline Terminal

Lawrence Lerner (left) and Michael Saphier

The Sabena Belgian World Airlines station, the first airline headquarters in New York for jet passengers, is also the first to be completed in the new airport terminal building at Idlewild International, the world's busiest airport. The handsome interior, as completed by Michael Saphier Associates, is contemporary without being extreme in design, the predominating effect being airiness and spaciousness, with color emphasis on blues and whites. The walls are covered with vinyl plastic, and exotic tiger wood from the Belgian Congo is used in the wall decoration. Natural wool and cotton fabrics in contrasting colors, and natural leathers, cover the upholstered furniture. The main floor area is terrazzo, also imported from the Belgian Congo, as are the rare woods of the tables and chairs. The mezzanine, reached by a free-standing stairway, is carpeted in deep blue and has a luminous ceiling developed from Fiberglas and fluorescent tubing.

Interior Designer: **Michael Saphier Associates**
Installation: **Sabena Belgian World Airlines**
Location: **Idlewild Airport, New York**

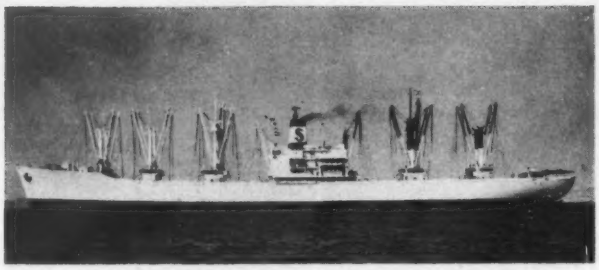
Main waiting lobby has spacious seating area with luminous ceiling and big window for view; sofas, by Knoll, have Herman Miller fabrics, tables and planters were specially designed.

Reception room can be enlarged or diminished in size by Boris Breslow walnut folding doors; window wall is curtained with Fiberglas, and ceiling lights come from Lightolier; Rugcrofters carpet complements Herman Miller upholstery fabric on Knoll furniture; table specially designed.

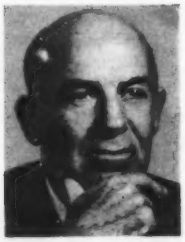
Check-in area has walnut cabinets with Formica tops, by Boris Breslow, set in front of big illuminated bulletin board; furniture includes Knoll sofas and chairs in Herman Miller fabrics, and specially designed table; wall vinyl by Gilford Leather Co.

Mezzanine lounge supplements main waiting lobby with luminous ceiling, window wall curtained in Fiberglas, and Rugcrofters carpet complementing Herman Miller upholstered furniture and specially designed planters, and stairway and balustrade with metal screen panels, by Blumcraft.

Ships



Designing ship interiors requires special knowledge to cope with the special problems involved. Clement L. Cointe whose past experience in both residential and contract installations includes a number of ships has come up with some able solutions to these problems as evidenced by the three ships recently designed by him for the States Line, San Francisco. All of these ships are of a C 3 class which carry a maximum of 12 passengers, and each includes 6 staterooms, a lounge and dining room. Since their route is to the Orient and back—Bangkok, the Philippines, China and Japan—an Oriental theme, contemporary in feeling, is used throughout. To withstand the ships' listing, all furniture is secured to walls or the floor; fabrics are weatherproofed, and since there are no level floors, all ships having a curve or camber to their decks, numerous adjustments were necessary to create the illusion of one level. In addition to representative interiors of the three ships, the main executive offices of the States Lines are also shown here, and again the keynote is Oriental décor. Backgrounds of the offices were designed by Mr. Cointe in collaboration with architects Campbell and Wong.



Interior Designer: **Clement L. Cointe**
Installation: **Japan Transport**
S S Oregon
S S Philippine Transport
Location: **San Francisco, California**

Lounge of Japan Transport has background of yellow walls in Plextone paint, Armstrong vinyl tile floor, and Cal-Craft shoji screens; furnishings include Dux upholstered furniture, Pechenac teak tables with white Formica tops, Hongkong Mfg. Co. altar table from Marie O'Donnell, Bulmore lamps.

Stateroom of S S Oregon provides maximum use of small space with storage drawers in built-in bunk beds, combination desk-vanity; walls are white Plextone paint, Armstrong vinyl floor is chocolate color with Taminar accent rug in beige, gray and gold, the gold repeated on cushions of Ficks Reed chairs and in D. N. & E. Walter curtain fabric with touches of terra cotta and lime green. Ship's lounge contrasts lacquer red of Koroseal upholstery and finish of Ficks-Reed furniture with Armstrong green vinyl floor and Plextone white painted walls; curtains of Fortune fabric are green, beige and tobacco stripe; gold accents appear in Syroco birds and Foss Studio lamps; Cal-Craft screen has black frame, butterflies and leaves laminated between Lucite plastic.

Typical stateroom of S S Philippine Transport combines pale celadon green of Plextone painted walls and dark green of built-in bunks and vanity with apricot Koroseal on Dux lounge chair and gold-apricot D. N. & E. Walter bedspread fabric; vinyl flooring is from Burke Rubber Co., Cal-Craft shades are celadon green and white. Walls in lounge are of pale yellow Plextone paint, Dux seating pieces in bittersweet and blue-green Koroseal; floor is Armstrong vinyl tile, lamps by Bulmore; tables, Pechanec; Cal-Craft woven wood draperies are on Kirsch traverse rods.

Oriental materials and colors keynote combination executive office and conference room with handwoven smoke blue and beige Japanese wallpaper from Kneedler-Fauchere, custom green carpet from Don Frazier and blue-beige and pearl gray curtains of Bruce Rogers cotton fabric over Cal-Craft beige and white window shades; furniture by Monteverdi Young includes upholstered pieces in Eagle Ottowa beige leather, teak desk and tables; Indian brass tables are from Beemak, antique lamps from Knapp and Tubbs.

Interior Designer: **Clement L. Cointe**
Installation: **Executive offices, States Line**
Location: **San Francisco, California**

The luxurious sea-going rendezvous for officials and guests of United Vintners is the modern wine ship shown here, a turbo-electric driven tanker used in transporting wines from California to markets in the Southwest, Midwest and Eastern Seaboard. The owner-guest quarters include a lounge and dining salon and three staterooms in which wine colors dominate, the color scheme of each keyed to a different wine, with burgundy, sauterne and sherry being the basic colors in curtains, carpets, walls and furniture, all harmonized with colored tiles, leather and upholstery fabrics. Each stateroom contains twin-beds with leather-covered headboards, desk-dressing table chest and upholstered chairs; lampshades also duplicate the wine colors. Quarters are spacious and comfortable, with a recreation lounge for a crew of 45 officers and men under the command of Captain Grady Rudder.

Interior Designer: **James R. Patterson**
Installation: **S.S. Angelo Petri**
Location: **Stockton, Calif.**

Woods in warm russet tones highlight décor in dining area of owner-guest quarters, evident in U.S. Plywood light Flexwood wall, bateau dining table and other specially designed furniture from I. Stein, the chairs in Lackawanna blue leather; service niches hold carved ebony grape clusters by Raymond Puccinelli, and colorful wool tapestry over buffet with food warmer and wine cooler is by Esther Puccinelli.

Central tone of color scheme of stateroom,→ right, is chablis, ranging through other light wine colors; and stateroom, below at right, is in tones of burgundy, contrasted with areas of white and gray in walls, ceiling and chest of drawers; in each instance Marblehead chenille carpet is from J. Jones, and fabrics from L. Anton Maix and Boris Kroll; furniture, including chair in blue upholstery, and accessories are by Arnot-Jamestown.

←Background of lounge-dining room, opposite, is established by walls sheathed in U. S. Plywood light Flexwood, Marblehead chenille carpet from L. Jones, against which are placed specially designed furniture from I. Stein, the upholstery in Dorothy Liebes handwoven fabrics and Lackawanna leather, and Esther Puccinelli framed tapestries; Beekman Hill Lampcrafters lamps have decorative mosaic tile bases.

Walnut paneled walls are finished to match Orsenigo desk and credenza with contrast and texture provided by natural stone wall in beige and orange tones echoed in Schumacher curtains, rug from Custom Floor Covering Mills and tangerine leather on Directional swivel chair; frame of desk and accessories are brass including Lightolier lighting fixture and brass mesh drapery used to separate study from small inner office; Directional sofa is upholstered in S. M. Hexter black tweed fabric.

Interior Designer: **Betty M. Poole**
Miller-Davis Company
Installation: **Pastor's study, Mt. Olivet Lutheran Church**
Location: **Minneapolis, Minn.**

Interior Designer: **Mrs. Thomas E. McElroy**
Installation: **Queen of Heaven Mausoleum**
Location: **Hillside, Illinois**

Tones of apricot and gold enhance furnishings on Shrine Floor with Niemann upholstered furniture covered in Scalamandrè quilted fabric; carpet by Seamloc Mills, part of 2500 yards required for installation, is custom dyed in apricot; exposed wood on Widdicomb-Mueller tables and cabinets is finished to blend with marble walls.

Interior Designer: **Julia Fahrenkamp**
Installation: **Berea Lutheran Church**
Location: **Milwaukee, Wisconsin**

Simplicity of design and modern color scheme provide pleasing background for church interior with greater visual height achieved by tall cross above altar in cantilever construction, free-standing floor-to-ceiling wooden grilles with panels of colored glass from Hoffer Glass Corp., and slim modern chandeliers by Timely; terrazzo flooring is light green, pews from Raton Church Furniture Co. are in light finish with darker tones in cross, grille, and lectern to direct eye to altar.

Hotels & Motels

The new seven-story, fully air conditioned Garden Wing of the Caribe Hilton Hotel in San Juan, Puerto Rico, brings the total number of rooms in the hotel to 445, making it the largest, most modern and most luxurious in the Caribbean area. Toro & Ferrer, architects of the hotel, were also architects of the Garden Wing. The new Wing, overlooking gardens landscaped with Puerto Rican flora and interspersed with fountains and pools, is connected to the main building by a covered garden walk, bordered by shops featuring Puerto Rican handcrafts. Existing facilities of the hotel include a swimming pool, private beach, tennis courts, cabaña colony, roof-top solarium, and casino. The dual color schemes of the various hotel suites coordinate turquoise, apricot brown, vivid blues and greens, against a beige background, alternating with dull gold, tomato red, pumpkin and apricot. In the studio rooms there are three different color schemes: turquoise, purple, thistle, Persian and Dresden blues; fern green, orange, melon and lime; and larkspur, Kelly green, emerald, turquoise and delphinium, combined with white.

Newly completed Garden Wing of hotel appears at left, connected with main building by a covered garden walk, each room with a large terrace overlooking the ocean.

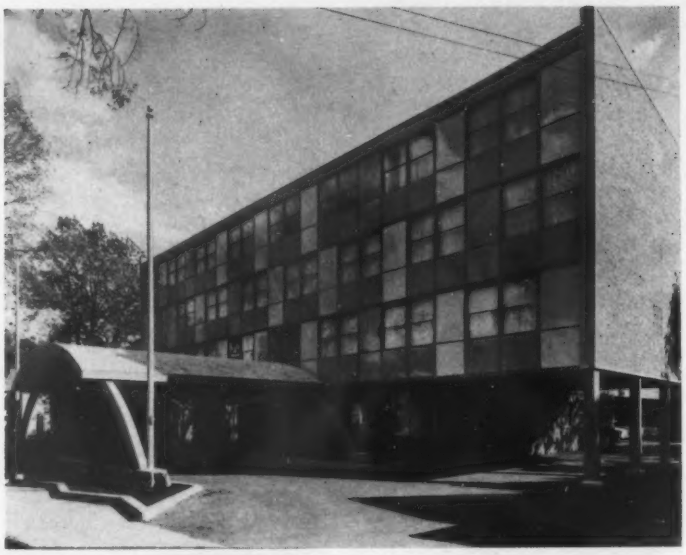
Most of color and pattern in attractive lounge stems from V'Soske rug with sweeping design in burnt orange, gold and brown on biege, contrasted with rich verdure outdoors; Widdicomb furniture repeats colors in upholstery for unusual decorative effect; sand urns by Architectural Pottery.

Interior Designer: **Inge V. Beck**
Installation: **Garden Wing, Caribe Hilton Hotel**
Location: **San Juan, Puerto Rico**

Decorative quality of living room suites, right and above, derives mainly from large areas of beige and natural oak and Cabin Crafts white carpet contrasted with dark furniture, the desk with Parkwood top, radio cabinet and bench, and sofa end table with Micarta top, by Harvey Probber; pair coffee tables and desk chair from Rattan Specialties; sofa-bed, by Simmons, is upholstered in Cohn-Hall-Marx off-white Saran; upholstered chair in persimmon leather is from Erwin Lambeth; Widdicomb chaise longue is upholstered in Cohn-Hall-Marx persimmon Saran; woven reed window curtains by West Indian Textiles; printed drapery fabric by Jack Lenor Larsen at window wall is lined with Millium treated topsail fabric from Wellington Sears; table lamps by Puerto Rico Pottery, hanging lamp by Lightolier.

In studio room, mahogany furniture with Parkwood tops by Rway is combined most effectively with bamboo examples by Rattan Specialties for an interesting decorative effect; lamp bases by Puerto Rican Pottery; rug is by Cabin Crafts, draperies (not shown) are of Belgian linen with colorful designs, by Quaintance and Jack Lenor Larsen; the screen is rattan woven in vibrant colors by West Indian Textiles, accentuating the room's color scheme, rendered in three different combinations.

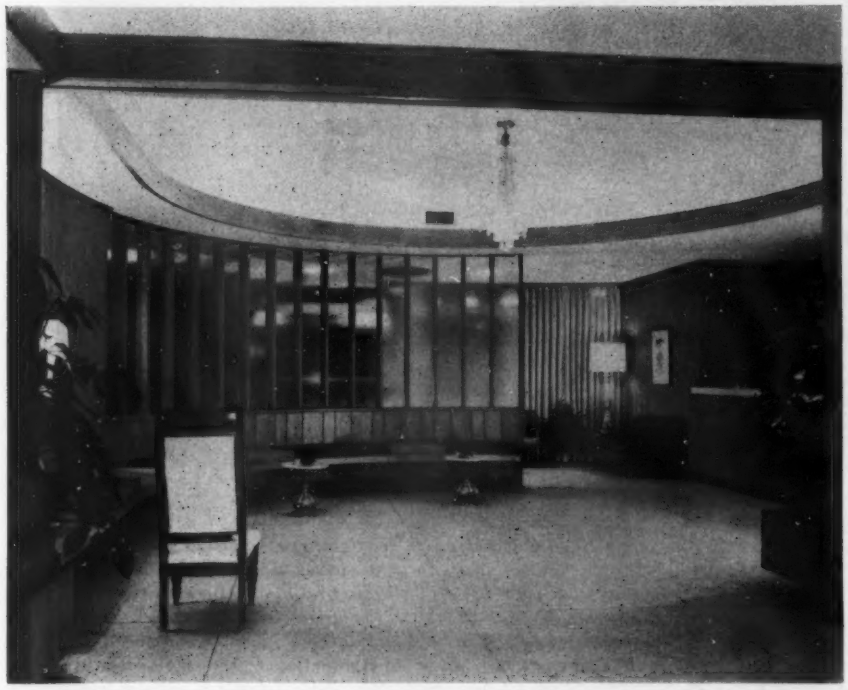
Interior Designer: **Richard Himmel, A.I.D.**
Lubliner and Himmel
Installation: **Riverside Manor Motel**
Location: **Lansing, Michigan**



Colors on exterior panels are continued throughout interior including lobby with Isabel Scott curtains in blue, yellow and pink, Robbins vinyl tile floor in gray with feature strips of pink, yellow and blue, the colors repeated in Luberto mosaic top coffee table with grouping of Urban occasional chairs; sofa and lamps are from Dods-Murdick, writing desks and chairs, Arch Gordon.

Typical of 150 guest rooms in four-story motel is attractive interior at left with Philadelphia Carpet Co. flooring, Ramseur wood furniture, Suncraft window coverings and bedspread of Lehman-Connor fabric; each floor of rooms has different color scheme: on top floor, matchstick draperies are gold, carpet and bedspreads are red; second floor carpet is charcoal and white combined with turquoise, red and charcoal in other furnishings; first floor is yellow, orange and charcoal.

Interior Designer: **R. Ranowski**
W & J Sloane, Atlanta
Installation: **Holiday Inn Motel**
Location: **Augusta, Georgia**



The Holiday Inn Motel, located just six minutes from downtown Augusta, Georgia, includes a U-shaped building with 52 guest units (30 more are currently under construction) and a separate building housing restaurant, registration and lounge areas. The exterior colors including gold roof, oyster white brick walls and gray wrought iron columns are repeated in variations as the interior color schemes. The motel also offers such special features as the heated swimming pool above with Salmonson furniture and Finkel umbrellas.

Registration area has custom cantilevered bench with red and gold cushions by Nettle Creek Industries, Interiors Import cigarette tables, antique Victorian chair and chandelier; paneling is rubbed with olive green and Kravet curtains are champagne.

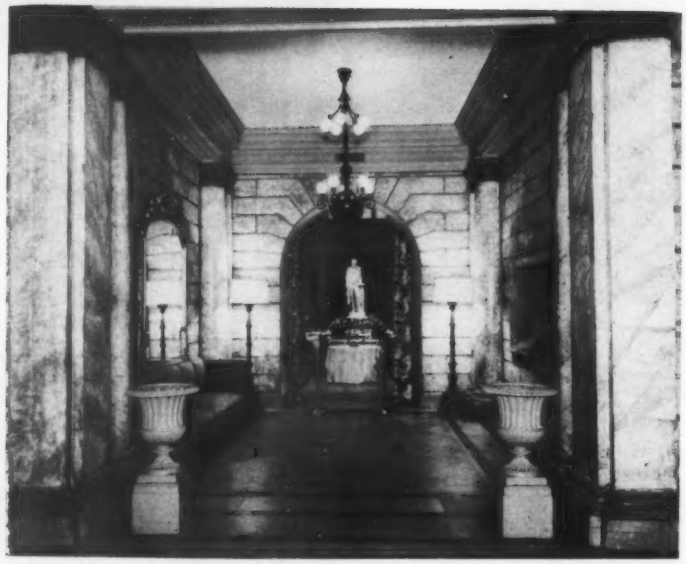
Lounge can be separated from registration area by folding doors; Thayer Coggin sectional sofa is upholstered in olive green fabric, the chairs in geometric design of gold and red; Jens Risom end table, Brach Allen lamp; antique colored engraving of Thomas Jefferson.

Restaurant which overlooks pool outside has Buckstaff walnut chairs in gold Vicrtex, tables with walnut plastic tops and brass columns by Chicago Hardware & Foundry; scenic mural "Centurian" by Albert Van Luit is in olive green, gold, red and orange on champagne. Bridal suite is furnished with antiques featuring elaborately carved four-poster bed; color scheme is celadon green, off-white and pale peach; off-white fringed curtains are from Pinnacle Fabrics, wallpaper by Katzenbach & Warren, carpet by Alexander Smith, lamps from Frederick Cooper; fabrics on chaise longue and chair are from Schumacher.

Interior Designer: **R. Ranowski**
W & J Sloane, Atlanta
Installation: **Holiday Inn Motel**
Location: **Augusta, Georgia**

Combination living and sleeping room connects with typical guest bedroom to provide suite when needed; Schumacher curtains are in tones of gold, brown, white and gray, Thayer Coggin chairs in white Naugahyde and walls are gold, the colors repeated in Alexander Smith carpet; clock from Frederic Wineberg; hanging light, Raymor; floor lamp, Laurel. Furnishings in bedroom include Foster-McDavid furniture, Bates bedspreads in color to match walls, Thayer Coggin bench-luggage racks in white Naugahyde; Laurel lamps are antique white; watercolors from Andres, Inc. Each room has alcove dressing room with custom plastic shelf and Yellen brass bench.

In lounge of remodeled men's club, medium green of walls is picked up in A. H. Lee curtains and blue-green Alexander Smith carpet; Kittinger sofas and splat-back chairs are in Boris Kroll upholstery of amber tones or blue-greens, Schoonbeck barrel-back chairs in Oken fabric; large marble top tables from Old Colony, lamp tables from Old Colony and Fine Arts; lamps by Stadler-Neuwirth.



Interior Designer: **William E. Bethel, A.I.D.**
Contract Dept., Miller & Rhoads
Installation: **Rotunda Club, Hotel Jefferson**
Location: **Richmond, Virginia**

In dining room and area outside, Edwardian feeling of original architecture is maintained with classic touches in Directoire-Empire furniture; marble walls of entrance are beige-mustard tone, dining room walls are off-white, the curtains in green and white.

Wormy chestnut and redwood are pleasing background for restaurant and cocktail lounge of club with accents of chalk white and deep turquoise; floor covering is from Dalton Mills, tables and chairs by Troy Sunshade, brass and copper lighting fixtures by Feldman; bar stools are from Raymor, the top of the bar covered with Pionite, the rail in Koroseal; murals by artist Shirley Tattersfield lend color and design interest.

Interior Designer: **Henry End, A.I.D.**
Installation: **Hollywood Beach Hotel Golf and Country Club**
Location: **Hollywood Beach, Florida**

Restaurants

Delightful atmosphere of restaurant is established by remodeled exterior designed by decorator in style of old New Orleans, the walls painted shrimp and accented with wrought-iron scroll work and old French street lamp.

The Vieux Carré Restaurant, located just half a block from Hollywood Boulevard, is a delightful bit of old New Orleans transplanted to Hollywood. The remodeled building introduces the Latin Quarter theme with the exterior painted shrimp pink, contrasted with wrought iron scrollwork and old street lamps painted white. This theme is continued in the bar with *trompe l'oeil* brick walls and gay flower stalls and midnight blue ceiling creating an outdoor patio effect, emphasized by white wrought iron tables and chairs. The restaurant walls are Victorian red, complemented by gray carpet, more white scrolled ironwork, gold framed mirrors and glittering crystal chandeliers. Interior Designer Gregg Juarez was director of interior design for Barker Brothers.

Interior Designer: **Anthony Forsythe, A.I.D., Barker Brothers**
Installation: **Vieux Carré Restaurant**
Location: **Los Angeles, Calif.**

Walls of dining room are Victorian red, carpet dark gray, background for antique crystal chandeliers, banquettes in red Naugahyde, white upholstered chairs, and shutter screen by Encino; scintilating note is contributed by gold-framed mirrors on one wall.

Alcove of bar is decorated with colorful mural by Artist Fred Wilkinson, background for Thin-Line wrought-iron furniture painted white, contrasted with black and white Amtico asphalt tile floor, painted brick walls and red Naugahyde of bar stools; ceiling is painted midnight blue.

Walls in cocktail lounge are paneled in U. S. Plywood's Flexwood, contrasted with painted areas in pale aquamarine; carpet is by Alexander Smith with area around bar in Robbins off-white vinyl tile; captain's chairs by American Chair, bar stools, settees and tables by Chairmasters; Cohama upholstery fabrics are red and gold; table tops and bar front are of Parkwood; lighting, designed to create variety of moods, includes Lightolier downlights, Charles Wagner chandeliers. Carpet by Alexander Smith is continued in main dining room with servers, banquettes and tables by Chairmasters, chairs by American Chair Co. in Cohama turquoise-green Saran fabric, the banquettes in Thorp antique white; chandeliers from Charles Wagner; murals by Charles Cobelle provide decorative interest.

Interior Designer: **Walter M. Ballard Corp.**
Installation: **2601 Parkway Restaurant**
Location: **Philadelphia, Penna.**

S. M. Revness, Pres.

Long T-shaped interior of coffee shop has great eye appeal with emphasis on interesting wall and ceiling treatments: long expanse of walls covered in beige Vicrtex are broken by vertical panels of cerulean blue Vicrtex and white Formica, the cerulean blue repeated as upholstery on Chairmasters booths and chairs; pilasters are faced with walnut Formica with accents of cantaloupe Koroseal; geometric ceiling provides design interest and incorporates Silvray's "Sky-like" lighting, and further decorative interest is supplied by metal plaques by Pierre Bourdelle; white strips in Robbins beige floor visually increase width of room, and Pella folding door is used to divide room into two areas.

Interior Designer: **Walter M. Ballard Corp.**
Installation: **Coffee Shop, Rice Hotel**
Location: **Houston, Texas**

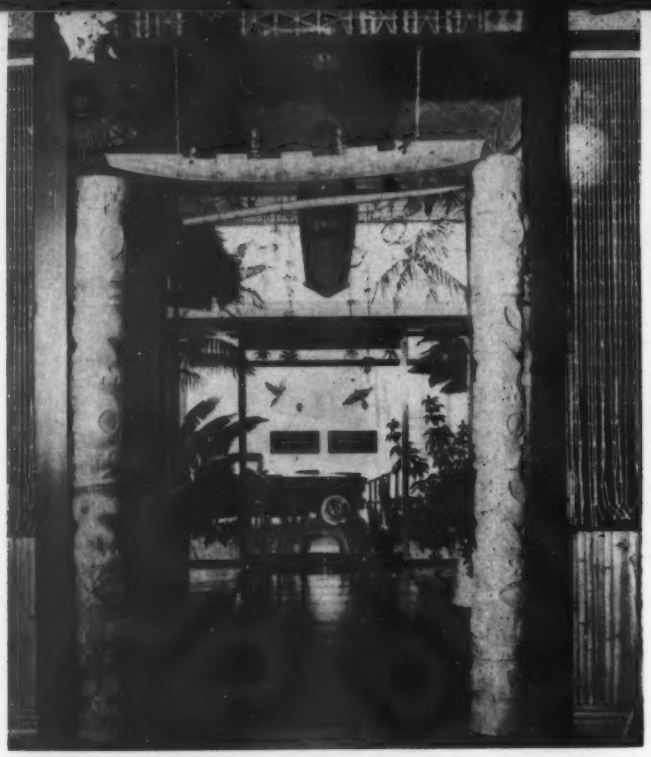
Interior Designer: **Marion L. Heuer, A.I.D.**
Installation: **Mr. Adams Restaurant**
Location: **Chicago, Illinois**

John Quincy Adams was inspiration for décor of restaurant with portrait of Mr. Adams by Anne McGuiness on white brick wall with honey colored pine panels; color scheme combines mustard yellow and red with accents of copper, brass, white milk glass and white ironstone wood; booths, stools, counter and tables are by Pascal Equipment Co., lighting by New Metal Crafts; red geraniums provide colorful note on hanging shelves above café curtains of Greeff fabric, with matching wallpaper on end wall.

A copy of Declaration of Independence is framed as decoration on knotty pine wall in keeping with decorative theme of John Quincy Adams; old prints and antique mementoes of the period provide interesting decorative notes on Greeff wallpaper with wall lights over booths by Soovia Janis; chairs are from American Chair Co., Pascal booths in Naugahyde.

Honey-colored pine paneling is used for canopy over service area, decorated with framed prints of old buildings and personalities; brass lighting fixtures by New Metal Crafts; counter made by Pascal Equipment Co.

Pastry counter with Greeff fabric of café curtains repeated on canopy; collection of baskets decorate pine paneled wall, while shelves hold old dishes and cooking utensils.

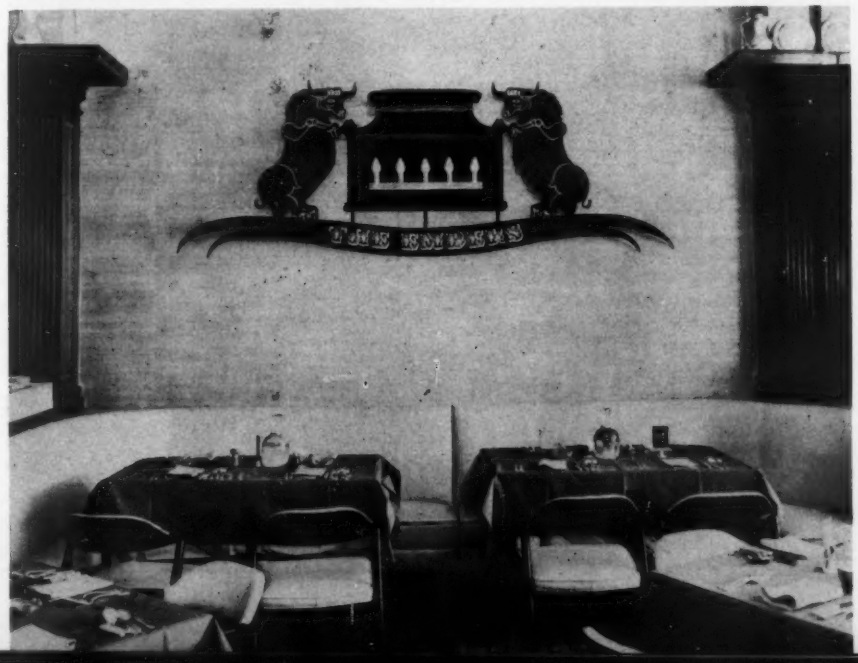


Interior Designer: **John W. Loges, A.I.D.**
Ray Lang, Inc.
Installation: **Luau Restaurant**
Location: **Atlanta, Ga.**

Only authentic Polynesian décor was suitable for the restaurant operated by Dinkler Hotels, a restaurant serving delectable Luau specialties. For this authenticity the interior designer assembled Tahitian curios and tapa cloth from Skipper Kent, Barney West and Cargoes by Carter, with ebony tables and bamboo chairs from Hong Kong, by Hurricane Imports; carved Ranma panels around teahouse from Morrison Imports; thatched roof and bead curtains from the Lun-On Co., and lauhala matting on ceilings from Bamboo Window; rattan revolving fans by Bielecky Bros.; paintings on glass by Genevieve Ross. Outside is glimpsed pool with waterfalls extending length of window wall.

For a restaurant that had seen better times in the Hotel McCurdy, in Evansville, the interior designer has redesigned background and furnishings, retaining the handsome walnut paneling but adding a charcoal broiler and decorative grille in the great room for a dramatic effect; wall grille by Architectural Wood Interiors is combined with panels of Hexter shiki silk wallpaper bearing black tôle sconces, background for banquettes by Edelman Jankow; table bases by L. & B. Products hold Hill tops concealed by Simtex linen napery; chairs by American Chair Co., carpet by Mohawk and pewter accessories by Stede Traditional.

Interior Designer: **Robert E. Lederer, A.I.D., A.I.A.**
Installation: **Mandel Bros.**
"The Embers" Restaurant
Location: **Evansville, Ind.**



In dining area, shown above, decorative focal point is Wall Trends mural dominating end wall, supplemented by Schumacher Fiberglas draperies at entrance door; walls are painted orange, ceiling a soft brown complementing blue and gold Timbertone pilasters simulating mosaic, and wood wainscoting; Magee carpet, from H. B. & U. Furniture Co., is deep blue; Empire black chairs are upholstered in Carpenter coral Madagaska. Bar end of room, shown below, can be enclosed by Fiberglas curtains suspended on ceiling track.

Interior Designer: **Lester Margon, A.I.D.**
Installation: **Hotel Douglas**
Location: **Newark, N. J.**

Restaurants

Lighting For Industry

By Peter Muller-Munk, Industrial Designer from an address at a symposium during 1st National Lighting Exposition held recently at New York Coliseum.

We are at the end of an epoch in which more of everything was thought to be a virtue without reference to the ultimate effect on the human being whom this overabundance of things—and, in our case, of light and foot-candles—was supposed to make free and happy. It was a natural reaction to an age of darkness which made us long for one of light. I submit, however, that too much light without shadow can be quite as blinding as not enough light. Light must be considered not only as a measurable quantity in space but in its effect on the architectural function of this space and on the psychological effect on people in such architectural enclosures. I believe, therefore, that almost every commercial light installation must be analyzed individually and with the most careful attention to its architectural environment, to the specific function of the space itself whether it be a classroom, a store, a restaurant, a lobby, or an entire office building. Furthermore, light, both in intensity and arrangement, should be considered in relation to climate and to the total structure of the building in daylight, as well as during night exposure. The Johnson Wax Building, Lever Brothers, the U. S. Pavilion in Brussels, and the Seagram Building, to mention just a few, have double personalities—different dynamics of light at noon and at midnight. Neither should be permitted to be an accident.

In place of the opaque masonry facade of the past, with its irregular pattern of fenestration, instead of dark towers with rectangular interruptions of window and frame and with purely fortuitous patterns of illumination, the luminous 24-hour visibility of our buildings of today should use lighting as a calculated structural material. We no longer consider architecture only as the art of enclosed space defined by walls and distinguishable by its silhouette against the sky, because the creative technology of today's architecture, along with the curtain wall and flexible interior partitioning, designs more and more in terms of transparencies, with light as a primary element of design, not a secondary afterthought of amateur tenants. Lighting must be planned in two ways: (1) in regard to its effect on enclosed space and (2) in regard to its influence on the total sculpture and exterior of commercial buildings.

Lighting can no longer be merely added to the fixed structures of office buildings, or shopping centers; light can no longer remain the haphazard arrangement of fixtures or even of luminous area paneling. Commercial architecture and commercial lighting have become inseparable, and it is up to us, as manufacturers and designers, to provide our architects and designers with adequate pre-fabricated components to enable them to design with light. More than that, we must go out and demonstrate that this can be done. We must teach the art of lighting not merely as a science compounded of foot-candles and lumens but as a functional and esthetic architectural responsibility.

Our objectives are really quite clear. It is our business to develop standardized factory-controlled components which in proper combinations will give us the maximum amount of tailor-made illumination. The technology with which to achieve this is already at our disposal. Diffusing materials in almost any shape or color and the ability to throw light in almost any direction and in almost any desired intensity and quantity, even the ability to turn entire surfaces into light-producing panels, these and many other achievements and promises are the raw material out of which designers and illuminating engineers must develop the correct end-product.

So far, it seems to me we have assumed not only that more is always better than something but that area lighting is superior to fixture units and that rectangular or linear patterns in our ceiling systems are the answers to everything. Well, I am not so sure.

The outstanding quality of our light-diffusing plastics and of our metallic and other supporting structures is their ability to take on almost any form, color, or texture. Baffles and all kinds of combinations of opaque and translucent materials—to say nothing of different light sources and levels—can create lighting patterns of limitless variety. To force such easily manipulated elements into mile upon mile of rectangles or corrugations is to me a perversion of their inherent nature and a misunderstanding of the function of the fluorescent bulb. It is not designing with light; it is designing with bulbs, which are two quite different things.

You may say that modern commercial architecture is mostly rectangular and that its lighting merely accentuates this trend. My answer to this is that, precisely because of so much angularity, lighting should balance this severity by contributing form, texture, and color instead of piling monotony upon monotony. Further, I believe that we might well be at the start of a new trend in architecture in which reinforced concrete, suspension principles, and new structural materials will lead to much more fluid sculptured building forms than the rectangular boxes of today. The TWA and Pan Am buildings at Idlewild, many of the new stadiums, concert halls, churches, and factories abroad no longer work only with the principle of right angles, and even their fenestrations are no longer dependent on the conventional sash and frame. The Alcoa Building in Pittsburgh is as significant a demonstration of the curtain-wall principle as it is a departure from conventional geometric window

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College Dormitories

Interior Designer: **Vern Smith**
Installation: **Michigan State University**
Location: **Lansing, Mich.**

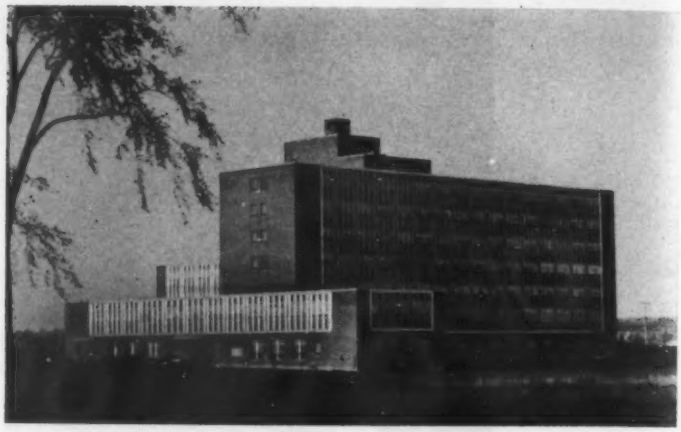
Michigan State University, with one of the largest dormitory groups in the country, is recognized as a leader in fine furnishings on the campus; and much of the credit for this enviable reputation is due the interior designer who, in the lounges, has followed up the simplicity established by the architectural detailing with designing that results in spaciousness and a great effect in light and color, conveying an atmosphere of relaxation. The brightened dormitory rooms are equally attractive and vastly different in decorative treatment, yet, with sturdy furniture and fabrics, equal to the rough and tumble expected in a dormitory, and with no sacrifice of the precepts of good design.

Lounge of Kellogg Center building has window wall curtained in Elenhank "Wild Grasses" Airisan in olive and plum on white; purple, pink and gold leathers emphasize the Mohawk carpet in green, purple and blue; table tops are Kappa-Shell, hold Abels Wasserberg lamps.

Interior design of Armstrong Hall of Brody Dormitory emphasizes lighting and color, Mohawk black, gray and ivory carpet, Elenhank natural linen curtains, "Botanic," in red, green and black print repeating upholstery colors of Widdicomb-Mueller furniture; lamps by Almco.

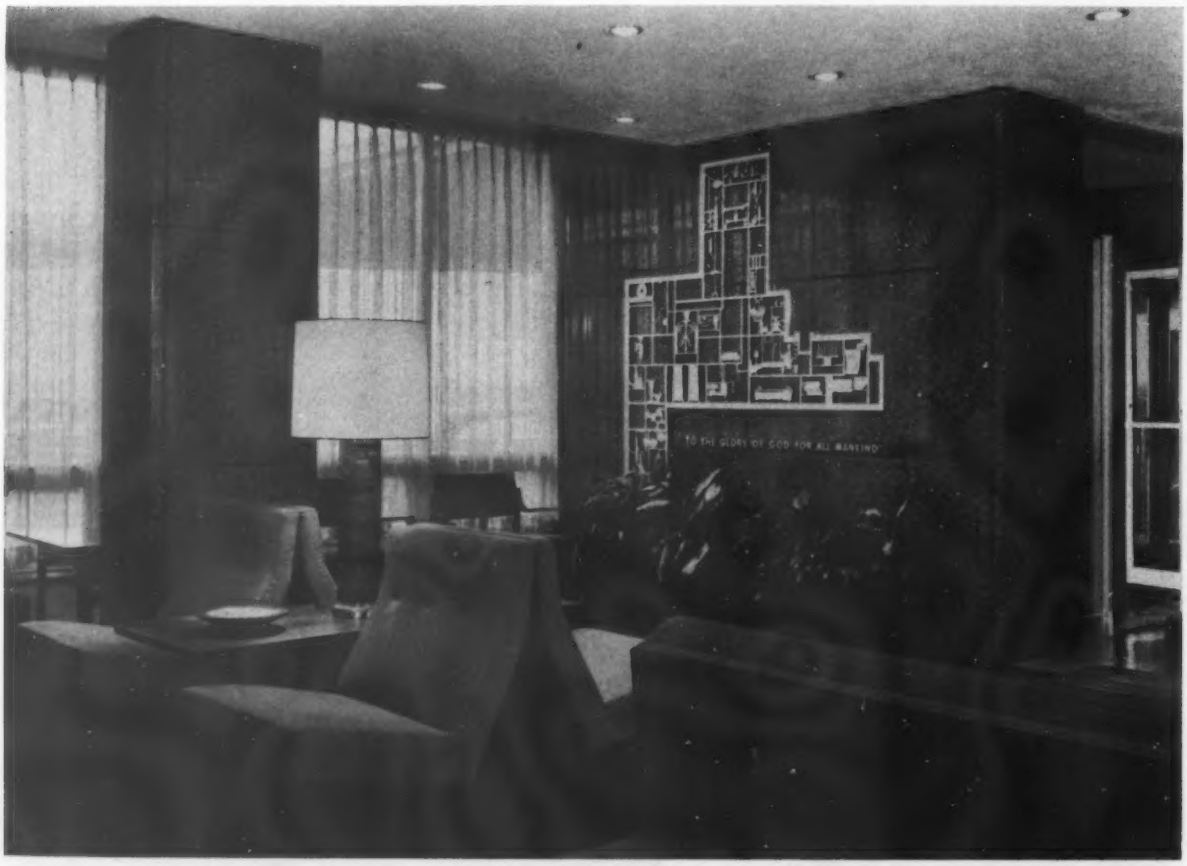
Student rooms in Butterfield Hall are brightened by cheerful windows curtained in Elenhank green and white fabric bearing Michigan State University's block letter "S", Beaumont Tower and helmeted Spartan head; desk chair from Steelcase; desk, bed and chest by Sligh-Lowry, armchair by Grand Rapids Chair Co.

Hospitals



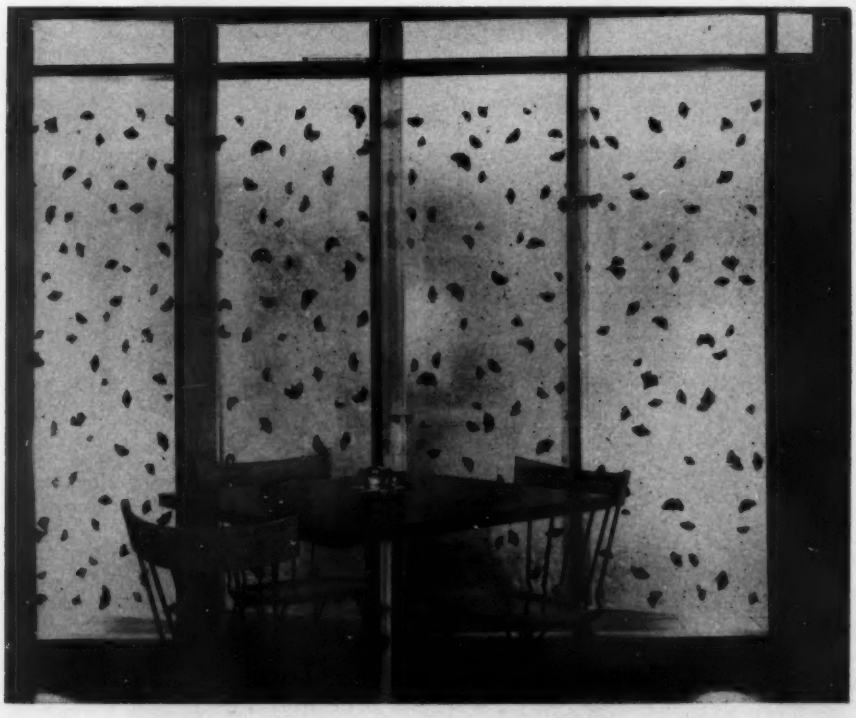
The superior results achieved when architect and interior designer work in close collaboration from the inception of an installation are notably illustrated by the attractive interiors pictured here of St. Luke's-Memorial Hospital Center, a new modern building representing the merger of two former hospitals with design credit going to interior designer Eleanor Pepper, A.I.D., who worked with architects Egbert Bagg Associates from the laying of the hospital's foundation. Typical of the numerous contract interiors designed by Miss Pepper is the careful attention paid to detailing of all special features including custom colors for fabrics and specification of special dyes to withstand hospital treatment, the use of sculpture or painting to take away an "institutional" look, painting the ends of corridors a different color from that of the other walls to visually shorten the length, and the variation of colors and fabrics in the patient's rooms to relieve monotony. Especially noteworthy is the use of metal sculpture in the lobby where a stylized plan of the main floor is shown in gold and silver finished aluminum against a granite wall. The five basic color schemes selected for the 200-bed patient floors include blue, green, yellow, rose and peach.

Decorative feature in lobby is anodized aluminum sculpture executed by Lou Ross in gold and silver depicting main floor plan of hospital; Bigelow-Sanford carpet from William Gold in green, Cumberland sofa is upholstered in Jack Lenor Larsen turquoise fabric, armless chairs in emerald green texture from Isabel Scott who also supplied casement fabric for curtains; armchairs from Lehigh.



Walls in cafeteria are painted medium spruce blue. Thonet tables have turquoise Formica tops, and Woodard chairs combine black wrought iron with natural ash; Jack Lenor Larsen sheer curtain fabric is green and chartreuse; Wasco Acrylite divider below separates room from kitchen service area.

Interior Designer: **Eleanor Pepper, A.I.D.**
Installation: **St. Luke's Memorial Hospital Center**
Location: **Utica, New York**



Interior Designer: **Eleanor Pepper, A.I.D.**
Installation: **St. Luke's Memorial Hospital Center**
Location: **Utica, New York**

Typical patient's room is designed to accommodate two beds when required; furnishings include Hill-Rom bed, bedside table and desk, Thonet chairs in vinyl plastic upholstery, overbed table by Carrom Industries and Kurt Versen lamp; Elenhank curtains through Jack Lenor Larsen.

Children's room has blue walls, Matico gray floor, Creative Looms curtains in blue and green blending with Jack Lenor Larsen texture on Cumberland sofa; children's chairs from Knoll, tables by Thonet, hanging light, Middletown.

Dayroom lounge for patients has cheerful orange, brown and beige color scheme with beige walls, Arundell Clarke curtains, Matico beige floor and Woodard furniture; lamp by Newell-Hayes.

Virginia McIntire

Interior Designer: **Bruce L. Danielson, A.I.D.**
Installation: **Doctor's lounge, Riverside Community Hospital**
Location: **Riverside, California**

Doctor's lounge designed as "home away from home" has interesting provincial feeling with wormy chestnut walls highlighted by Van Luit mural, "Pine Ridge"; colors are blues, browns and oxblood red contrasted with off-white Barwick carpet and light beige Naugahyde on Vanderweil chairs; sectional sofa by Beelner and Thomas is upholstered in S. Harris plaid; tables by Dependable Mfg. Co.; wall in coffee service area is covered with Fulget tiles. Newell S. Albertson of Mr. Danielson's staff was project designer.

Banks

With the entire interior of the Wachovia Bank & Trust Company building executed under his personal supervision, over a score of years of activity working in all phases of fine design—including furniture and textiles—as well as every aspect of interior decoration are brought to a notable culmination by Interior Designer Dan Cooper, A.I.D. who, outstanding as a textile manufacturer and leader in bringing to American homes not only "good" design but "appropriate" design for all types of houses, has made the building one of the finest in the Southeast.

As in everything Interior Designer Dan Cooper plans and designs, the human element throughout the building is paramount whether in the comfortable chairs provided or in the capable handling of the designer's unobtrusive color palette. "The individual expression of any room must have a firm foundation. No textile, no single article of furniture," maintains Mr. Cooper, "should be considered an end in itself but as a part of the entire room. And in every case the functions of the room as an entire unit should govern the parts making up the unit." The maintenance of balance is what gives the

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Receptionist's circular desk, at escalator, is specially designed in rosewood with marble top, matching tellers' counter, below, both by Morrison Furniture Fixture Co., in main banking room, the rosewood facing contrasted with burgundy leather wall behind.

Interior Designer: **Dan Cooper, A.I.D.**
Installation: **Wachovia Bank & Trust Co.**
Location: **Winston Salem, N. C.**

Officers' paneled area in main banking room is lighted efficiently by down lights in louvered ceiling, bringing into sharp relief desks and end tables and pull-up chairs in choice of four different leathers, by Henredon, and chairs in foreground, in black leather, by Heritage; desk chairs are by Boling, carpet by Mohawk, and marble floor by Candoro. Specially designed counters of rosewood, with white marble tops, and filing cabinets with planters, by Morrison Furniture Fixture Co., enhance beautiful furniture layout. Grouping below in New Accounts Department, shows Morrison rosewood cabinet in detail, with Schoonbeck chairs and sofa upholstered in Dan Cooper fabrics.

Lounge area of staff recreation room (large dining area at opposite end with Thonet chairs and tables with Formica tops) has decorative scheme established by Dan Cooper curtain fabric in multicolored floral pattern on natural ground, end wall in Joanna cloth, is deep turquoise, other walls soft green, and Goodyear gray vinyl tile floor, background for Schoonbeck upholstered items, one sofa in beige tweed fabric, the other in blue-green matching armchairs; Boling chair in black Naugahyde, tables by Henredon.

interiors shown here this attractiveness. Every fabric belongs and has a purpose, each article of furniture is needed.

The woodwork and paneling throughout also testify to the advance made by North Carolina manufacturers during the past decade, a progressive program in quality of workmanship and design that has gone far toward aiding the State capture the American homefurnishings market. This new building not only points the way for future buildings in the South, but is itself a timeless structure solidly constructed, and not a building of sticks and glass construction just for today. It will remain undated because nothing about it is contrived nor highly styled for dramatic effect. The entire interior of the building has been executed under Mr. Cooper's personal supervision, from the large banking room and the executive platform to the Mecklenberg Room on the fourth floor; in fact throughout the building there is an easy flow and warmth achieved solely by the use of color and fabrics and materials blended into a harmonious whole.

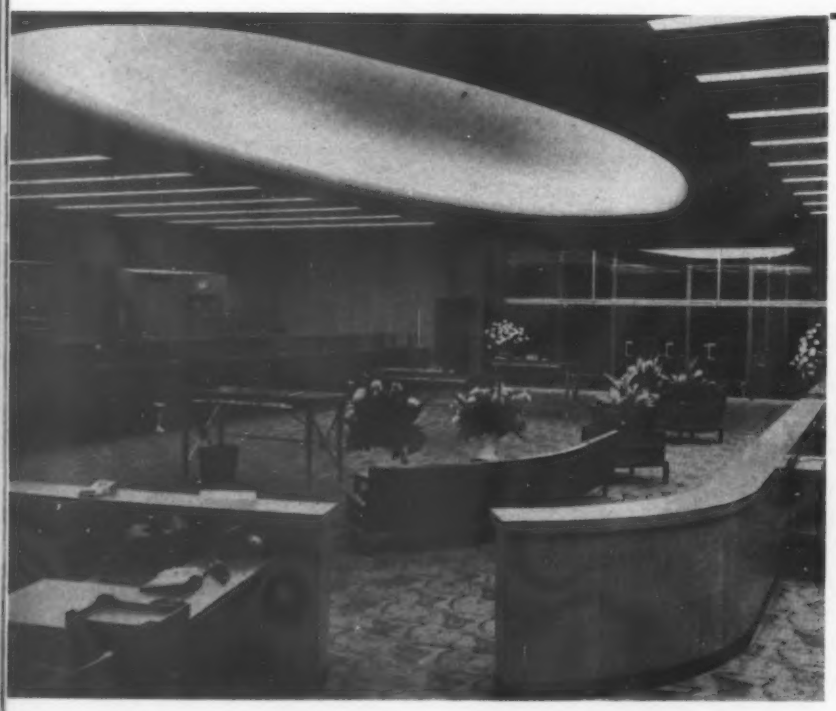
Banks

Reception room in Trust Department is cheerful interior with light background, developed in Joanna beige plastic wall covering, Lees sky-blue carpet, and Henredon walnut desks and tables; darkest note is in chairs in black leather and sofa in Dan Cooper blue-green fabric, from Schoonbeck.

Mecklenburg Room, used for staff meetings and civic groups, has Dan Cooper fabric in brown, gray and orange curtaining window wall, contrasted with cherry paneling of wall opposite; and ivory Joanna plastic fabric on other walls, complementing Lees carpet; chairs, in black Naugahyde, by Boling, smoking stands by La Salle.

Working in collaboration with architects Fisher, Nes and Campbell and Associates, the interior designer selected all furnishings and colors including aluminum used for grille work and legs of check-desks with black Formica tops, Flexachrome coral red tile floor and white walls; harlequin mural covering 67 foot long wall was created from Winfield foil papers from Louis W. Bowen; officer's area has Duraloom black and white carpet, Standard desks and Jens Risom pull-up chairs; outside wall (not shown) is entirely of glass, 22 feet high, curtained in Thortel off-white Fiberglas.

Interior Designer: **J. H. Leroy Chambers, A.I.D.**
The H. Chambers Co.
Installation: **First National Bank Branch Office**
Location: **Baltimore, Maryland**



Interior Designer: **Mrs. William English Walling**
Interior Design, Inc.
Installation: **First Wisconsin National Bank**
Location: **Milwaukee, Wisconsin**

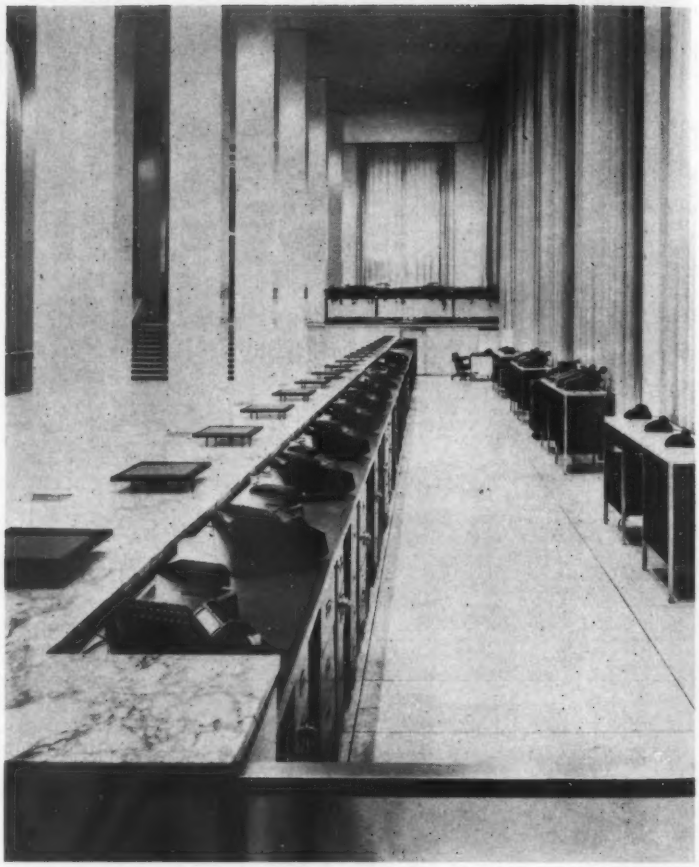
In main banking area, A & M Karagheusian floor covering is special design in dark green on celadon, custom sofa by Lakeside Furniture is upholstered in ruby leather from Lackawanna; planters are in smoked walnut finish matching that of check desks by E. J. Kraus, architect of building.

Trademark of bank is used as design motif on custom curtains printed in dark green and gold on white Fortisan by Elenhank; Leopold executive desks are in smoked walnut finish, B. L. Marble swivel chairs and Niemann tub chairs are upholstered in red leather.

Banks

Tellers cages were designed by E. J. Kraus and built by A. J. Pietsch, the wood finished in smoked walnut; steel desks and furniture from General Fireproofing.

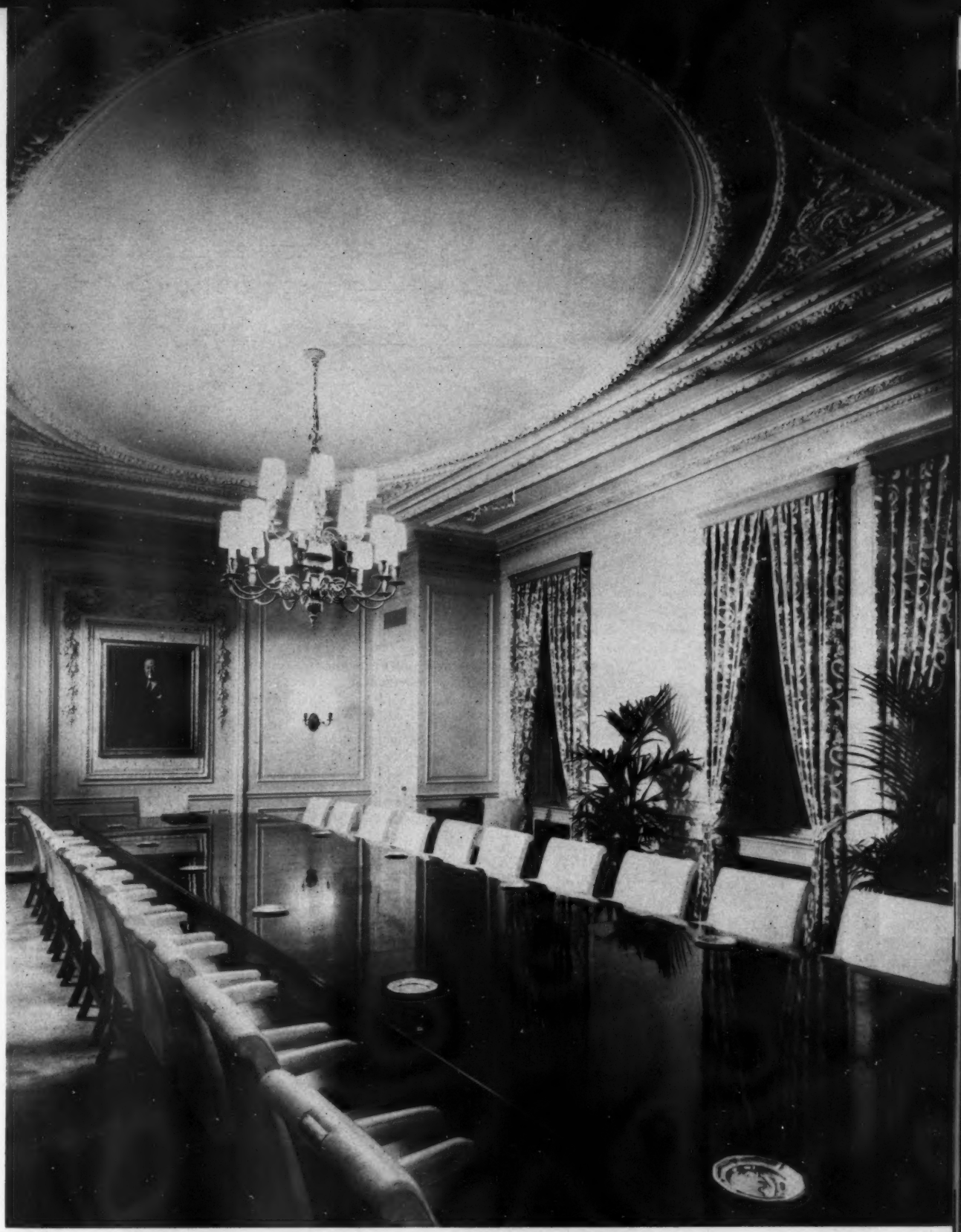
Interior Designer: **Eleanor LeMaire**
Installation: **Manufacturers Trust Company**
Location: **New York City**



View of 104-foot long tellers' counter, with specially designed back counters by McCloskey-Grant, shows city block-long sweep of first floor and enormous windows curtained in Thortel Fiberglas; officers' platform is at rear beyond planter boxes.

The new headquarters of Manufacturers Trust Company at 44 Wall Street is the first banking office of its kind in contemporary décor in the downtown financial section. The great first-floor banking room, done largely in white Italian marble, presents an uninterrupted expanse 193′0″ x 44′0″, reaching thirty feet to a soft gray ceiling. A glass wall separates this banking room from the building elevator lobby, and twenty-foot-high plate glass windows look out into the street. In contrast, the second-floor executive quarters continue the elegance of 18th-century traditional furnishings, with wood paneling and plaster ceiling decorations. New furnishings include authentic 18th-century antiques, among them a large banker's desk from Glamis Castle, Scotland, childhood home of Queen Mother Elizabeth. Architects of the building were Skidmore, Owings & Merrill; Interior Designer Eleanor LeMaire planned the furnishings throughout.

Modern atmosphere of building is established at entrance with clear, uncluttered look conferred by glass panels, ceiling lighting and expanse of Templeton chenille carpet, in putty color, from Ernest Treganowan.



Ezra Stoller

Decorative interest of board of directors room is intensified by walls and Grinling Gibbons carving painted off white, contrasted with green and white Eaglesham fabric for curtains and Mohawk matching green carpet from William Gold; superb mahogany table by John Scalia, Schmieg & Kotzian; armchairs, upholstered in specially dyed white pewter leather from M. Roberts Studio, are by Smith & Watson, with pewter nameplate on back of each; pewter and brass chandelier is antique.

Handsome office of chairman of board has walnut paneling of early 18th century design, and Indian rug, from Coury, background for fine old mahogany furniture, the chairs in red leather at antique desk, from Arthur Ackerman, the serpentine-back sofa in Arthur H. Lee brown cotton damask; curtains are Scalamandrè terra cotta silk, contrasted with off-white split bamboo shades by Bronx Window Shade Co., blending with paneling.

Reception room is interesting for paneling in early 18th century style, complemented by Mohawk bronze green carpet from William Gold, background for antique furniture, including fine Hepplewhite reception desk in faded mahogany; brass chandelier by Hendrickson & Hefferman.

In contrast with contemporary design of main banking floor, stately executive offices on second floor feature superb paneling and ceiling plaster decoration in early 18th century style; Syrie Maugham sofas, by Thomas De Angelis, upholstered in Milton Rothschild off-white damask, are contrasted with Mohawk bronze green carpet from William Gold; brass chandeliers by Hendrickson & Hefferman; huge banker's desk at center, circa 1760, is from Glamis Castle.

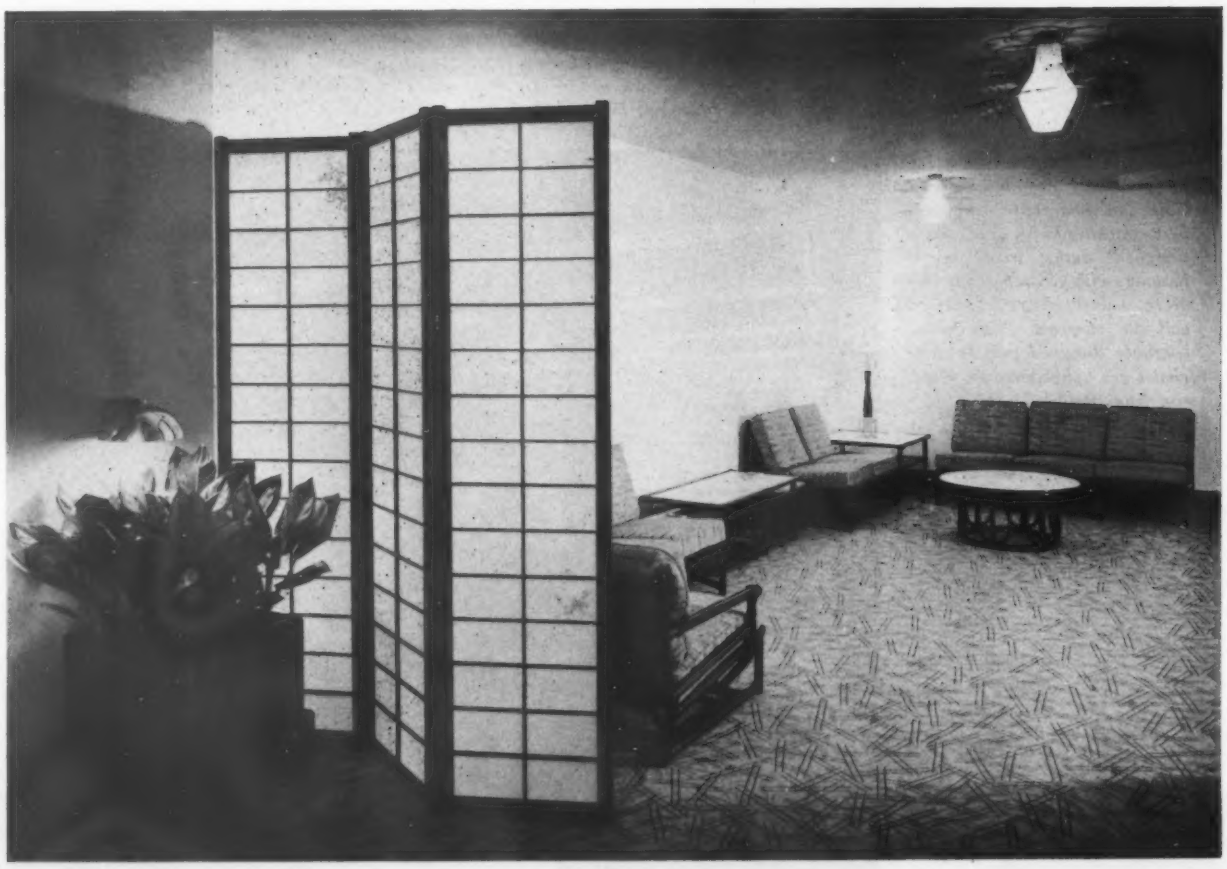
Third floor, carpeted in Seamloc mottled carpet by William Gold, has Somerville wall cabinets matching finish of specially designed desks from David Kramer, with accompanying Do-More swivel chairs in brown and in charcoal Naugahyde; specially designed pull-up armchairs are upholstered in Weldron from Barash.

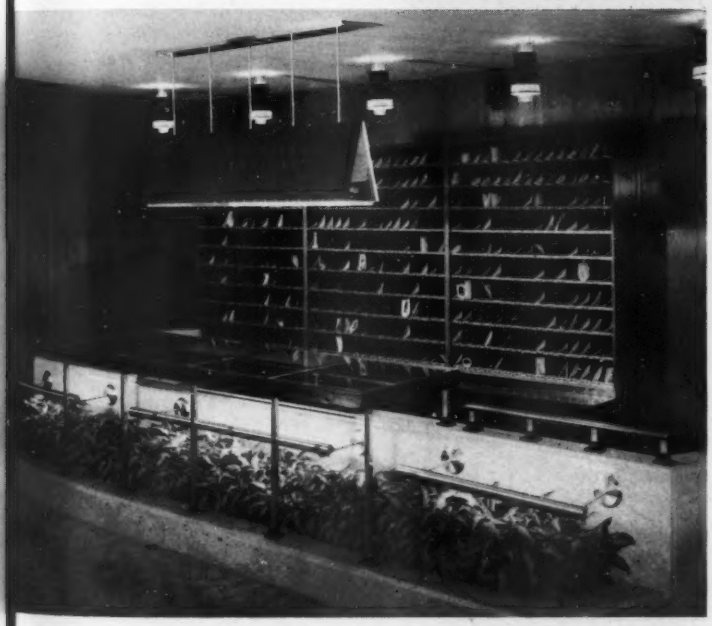
Lobbies

Interior Designer: **Ethel Pilson Warren**
Joseph W. Rogers, Jr.
Installation: **The River House Lobby**
Location: **Arlington, Virginia**

The River House is a new 550-unit apartment building situated on a hill in Arlington, Virginia, overlooking the Potomac River. Outstanding in the design of the lobby and lounge areas are several custom features including a striking reception desk with glass top which extends over a marble planter illuminated by custom brass lighting fixtures; behind this is a series of mail boxes executed in walnut with ebonized stripping. Color and contrast of materials not only provide eye appeal but also give an air of spaciousness to the lobby with walls covered in plastic green-gold grasscloth except in the reception area where walnut plywood is used; large-scale seating pieces are covered in bold plaid of green, lime, lemon and avocado or plain avocado texture, and the custom carpet blends tones of gray, green and black. The same color scheme is continued in an upper lounge area except for the walls which are covered in oyster white grasscloth. Brass lighting fixtures are varied in design lending bright accents, and all table surfaces are covered with Formica for practicality.

Upper lounge is designed to offer semi-privacy with conversational grouping of McGuire rattan furniture defined by shoji screen; walls are covered in Gilford oyster white grasscloth, upholstery fabric is S. M. Hexter avocado texture, and Alexander Smith custom carpet in gray, green and black is same as used in main lobby; lamps are from Stiffel, ceiling fixtures, Finland House, wall bracket over planter, Kurt Versen.





Section of main lobby above shows custom desk with glass top and marble planting box, walnut mail boxes with ebonized stripping made from designers's specifications by A & K Woodworking; walls in area are U. S. Plywood's walnut Plankweld; custom Finland House lighting fixtures over desk are by Paavo Tynell; over plants, by Artcraft, and hanging fixtures over Dunbar sofa unit, Litecraft. In lounge area of main lobby, large-scale Dunbar sofa is covered in Boris Kroll gold, lemon and lime plaid, flanked by Lehigh tables with Formica tops and Stiffel lamps; walls are covered in Viertex green-gold grasscloth, and curtains are J. H. Thorp yellow and white Saran mesh; custom carpet by Alexander Smith is gray, green and black.

Interior Designer: **Melanie Kahane, A.I.D.**
Installation: **Concord Village lobby**
Location: **Brooklyn, New York**

A 72-foot square mural with geometric design of Yucatan origin from Murals, Inc. highlights lobby with tobacco textured covering from Gilford on other walls; furniture is by Jens Risom with L. Anton Maix black, white and brown tweed on sofa and two chairs, Erbun brown fabric on benches; long table is by Theodore Amberg, lighting fixtures, Lightolier, curtains are Fiberglas; wall plaques, Donum Products; floor lamp, Carré.

Interior Designer: **John Abbate, A.I.D.**
Installation: **Lobby**
Location: **Beverly Towers Apts. Brooklyn, New York**

Decorative focal point is sculptured figure from Pino de Luca framed in wrought iron arbor by Florentine Craftsmen against mosaic tile walls from Murals, Inc., contrasted with other walls in soft gray textured paper from Timbertone and multi-reflected in paneled mirror behind Furniture Craft sofa and chairs covered in terra cotta and charcoal Naugahyde; seating area is defined by Berven terra cotta carpet from Stark; brass and marble end tables from Jeral; Mutual-Sunset lamps; Brancusi cocktail table.

Remodeled lobby and lounge in church is designed as all-purpose room for social meetings and wedding receptions; the architect on the project was C. Paul Ulmer; walls are painted pebble with sandalwood Deco-Fab dado on three walls, curtains are beige Fiberglas from S. Harris, and Barwick Mills carpet is sandalwood flecked with turquoise with free-form area in Amtico vinyl tile; upholstered furniture by Beelner and Thomas, and California Trends, is covered in Schumacher fabric in brick, cordovan and turquoise; end tables by Dependable Furniture, lamps from Tony Hill.

Interior Designer: **Bruce L. Danielson, A.I.D.**
Installation: **Remodeled church lobby and lounge**
Location: **Redlands, Calif.**

Virginia McIntire

Stores

Jerome Manashaw

James H. Daggett, Jr.

Interior Designer: **Manashaw & Daggett, A.I.D.**
Installation: **Russek's branch store**
Location: **Paramus, New Jersey**

To achieve the airy and spacious feeling apparent in the interiors pictured here from Russek's new branch store in the Garden State Plaza shopping center, Paramus, N. J., designers Manashaw & Daggett tackled the 11,000 square feet of space as one continous area, and designed individual departments to flow one into the other. For the background, inexpensive panels are mounted on metal rods and arranged in a series of semi-circular patterns emphasizing the merchandise displayed below yet creating the illusion of greater space beyond. The panels are painted white, the basic color of the store, and the metal rods are mustard color except where signs indicate departmental areas: here, the rods are white and panels are painted in an accent color—orange, lemon yellow or deep gold. Vinyl flooring throughout is white with subtle gray marbleizing; acoustical tile ceiling is also white with hi-hat spot lighting. Handpainted murals and wallpaper provide an appropriate change of pace in both the fur salon and millinery department with a sepia and white grille pattern used as the background in the former, a floral pattern in yellow, orange and white in the latter, the entrance defined by two mural paintings.

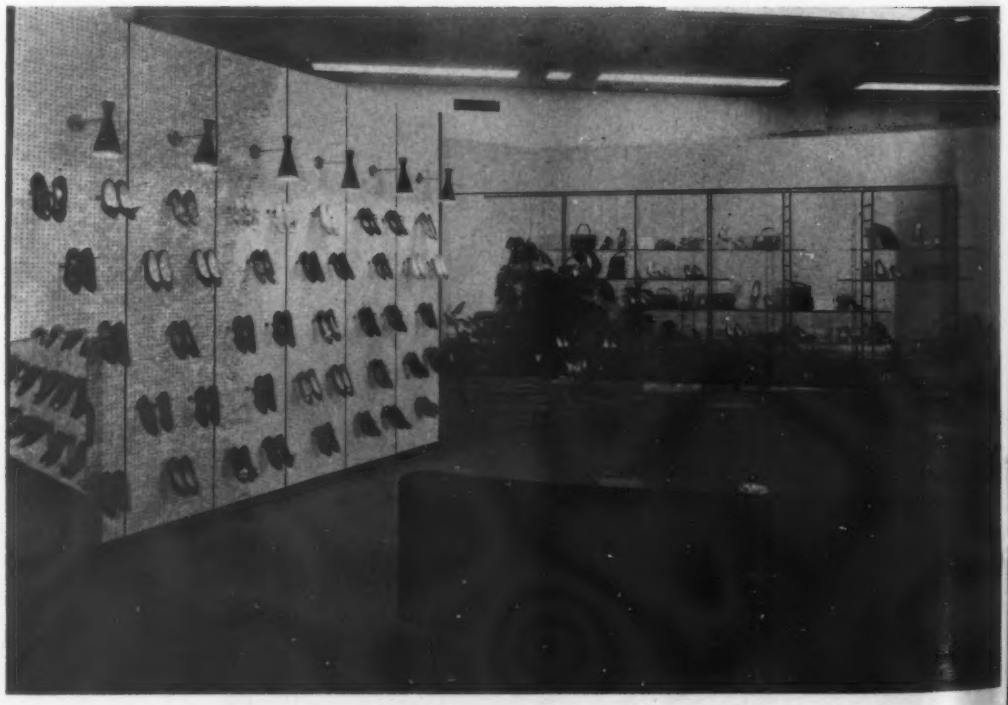
Overall views of store with background of white vertical panels mounted on mustard color rods in a semi-circular design made by Renna Brothers; Robbins vinyl tile floor is white with gray marbleizing; columns are painted in accent color of orange, lemon yellow or deep gold; modern chandeliers from Lightolier.

Sepia and white grille wallpaper by Piedmont with three-panel mural as accent, both from Thibaut, provide stylish background in fur salon; old furniture was refinished with white frames and bright orange Nygen Tolex upholstery; floor lamps from Lightolier.

Handpainted murals by Glenn Boyles provide attractive notes outside millinery department with walls covered in Woodson floral paper in yellow, orange and white, the design motif interpreted in larger scale on vertical panels; aluminum chairs are from Raymor.

Main floor has beautiful spacious air with terrazzo floor for wide aisles, lighting by Lighting Associates, and specially designed cantilevered counters and fixtures by Storecrafters.

Women's Shoes department has painted wall surfaces and existing carpet as background for furniture by Edward Axel Roffman; feature of attractive area is planter with Tennessee Old Orchard stone base.



Interior Designer: **Robert Cohen, Storecrafters**
Installation: **Hess Brothers**
Location: **Allentown, Pa.**

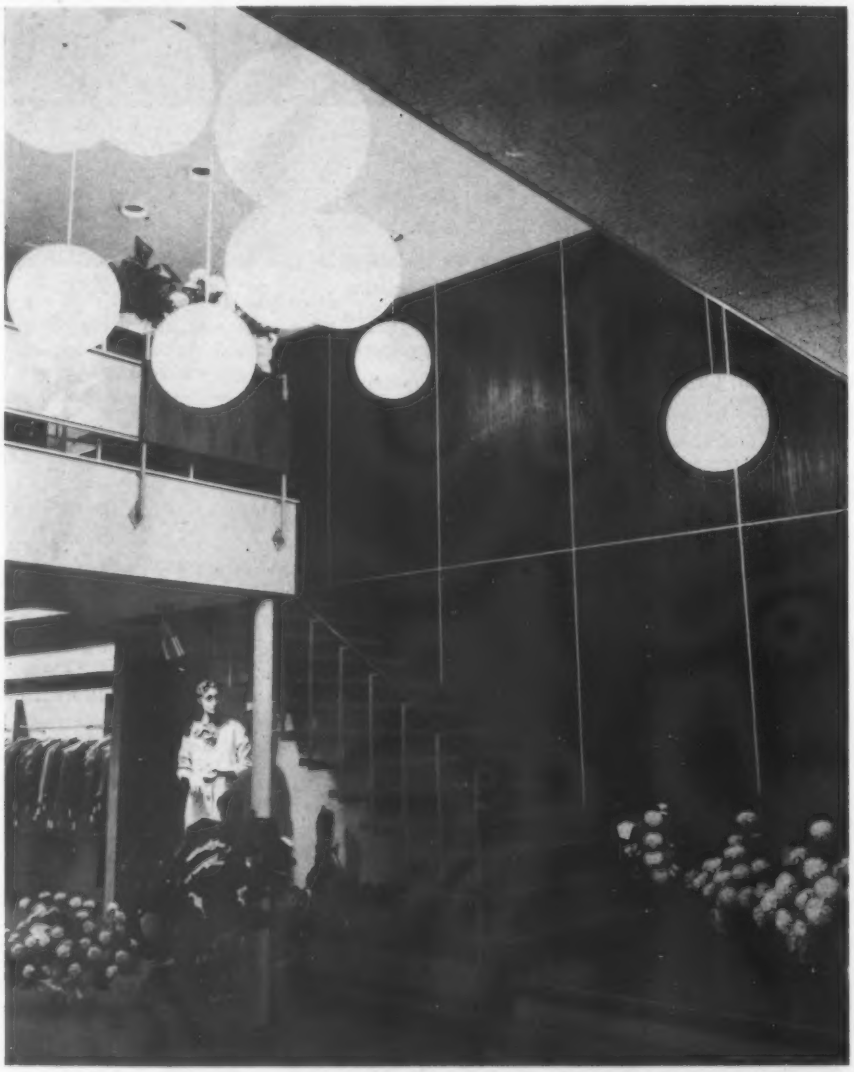
Men's Shoes department features wall in Kiefer pigskin tile complementing pigskin upholstery on chairs from Edward Axel Roffman; other walls with vinyl covering of Vicrtex; Herman Miller drapery fabric is charcoal, yellow and taupe on white.

In remodeling the department store shown here the interior designer aimed for originality and striking design in background and fixtures, with the space scaled to size and type of merchandise regardless of whether waiting areas and fitting rooms were required. Over a hundred columns of varying proportions and alignment complicated the situation, and further complications were encountered by varying floor levels. It will be observed that the fixtures have been designed to house merchandise that do not detract but rather develop an atmosphere conducive to leisurely shopping. Throughout, the emphasis is on merchandise rather than fixtures or decorative effects.

Women's Shoes department extends invitingly into main floor area with mirror and Vicrtex vinyl walls specially designed for brightly lighted displays; attractive chairs from Edward Axel Roffman.

Chic air of fashion corner results from waxed dark paneling by Hinzmann & Waldmann, combined with Metropolitan mirror wall, brass and crystal chandelier by Lamparas Quesada, and Amtico black and white vinyl tile floor; furniture by Joseph W. Ginsberg includes tables holding Stiffel lamps.

Interior Designer: **Carlos L. Calderon**
Installation: **Fashion Designers Shop, Cain-Sloan Department Store**
Location: **Nashville, Tenn.**



Oil-finished walnut panels and hanging balloon lights by Kurt Versen enhance the architectural background of interesting stairway leading to second floor.

Interior Designer: **Alan L. Ferry**
Installation: **Stephens Women's Apparel Shop**
Location: **Atlanta, Ga.**

General view of downstairs store shows specially designed architectural background enhanced by lighting and pattern of Armstrong tile floor.

Furniture by Risom, in Kravet fabrics, and Mohawk carpet create desirable air of intimacy in accessories department.

Showrooms

In reception area, striped wall is natural hemp and white silk from Albert Van Luit, chairs from Robles Custom Furniture are upholstered in citron Naugahyde from Pacific Hide & Leather, the sofa in saddle colored velvet from Odenheimer & Baker; custom desk from Monteverdi-Young is walnut with modesty panel in peach colored leather; carpet throughout is Mohawk beige, lamps from Wilshire House, tables from Marble Products.

Interior Designer: **Paul Bennett, A.I.D.**
Installation: **Jantzen Showrooms**
Location: **Los Angeles, Calif.**

Photographs: Virginia McIntire

←New entrance to Jantzen Showrooms with special Amtico vinyl flooring in pumpkin and off-white.

Bathing suits are modeled on stage which is concealed behind folding doors when not in use; walls are covered in Albert Van Luit beige grasscloth with accents of peach in leather on Robles walnut chairs; this room functions also as an office with desk and table from Leopold Company.

One of six separate showrooms with custom desks by Joseph Illig and chairs from Max Burton in Naugahyde; color scheme is beige, brown and white with accents of black; Coromandel wallpaper mural from Albert Van Luit, woven blinds by J. A. Visger & Sons.

Showrooms

Interior Designer: **Duffy, Inc.**
Donald C. Eliasen, Project Designer
Installation: **Art Metal Showroom**
Location: **New York City**

Atmosphere of business efficiency is suggested by forthright design of contemporary background for Art Metal furniture, in main display area, employing L. E. Carpenter white, blue, green and orange plastic fabrics on walls and dividers, Robbins black and white vinyl floor, Luminous ceiling and Bigelow sand carpet.

Interest in office area background is heightened by color and texture in Anton Maix black, white and orange drapery fabric, orange and blue upholstery fabrics of Trilok and Firth sand carpet; lamps and accessories are by Design Technics, and all ceiling down-lights by Lightolier; planters by Architectural Pottery hold plantings by Kind; all furniture by Art Metal.

Boardroom: Kentucky State Racing Commission — *Decoration:* HUBBUCH *in Kentucky*

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continued from page 145

What is the difference between the professional and business approach, you may ask? The difference manifests itself basically in the form of compensation which reflects automatically on the quality and standard of work performed. For example, if an office equipment and furniture dealer offers free layout service in order to sell furniture and equipment, it usually follows that his design or layout division will consist more of "salesmen-minded" people, who have acquired a slight knowledge of layout work. Even if the firm employs people with some knowledge of this field, they have to be guided by the merchandise being handled by the dealer, automatically eliminating from their consideration other merchandise or features which might be more suitable to the project, economically and design-wise. Also since they are interested primarily in selling their merchandise—usually furniture and equipment of one or the other manufacturer—they are not prepared or interested to go into interior design any further than to combine the layout of their equipment or furniture with a decorative scheme, including color and possibly drapery and upholstery selections. They are not able to judge, advise, guide or design interior structural features, such as lighting, ventilation, the judicious use of base structural materials, such as wood, stone, etc. They are in essence a combination of furniture salesman and interior decorator. Also the dealer's margin of profit does not permit him to devote the time necessary to perform a professional job.

Not unsimilarly, the professional office designer who bases his compensation on either a commission or a percentage of merchandise sold (or a fee plus a percentage), will unconsciously be influenced as much by the quantity and cost of everything that goes into a project as he is by the actual space planning. This, in spite of the fact that, logically, if a company has a certain budget to work with, it would be a fairer approach to get the built-in structural elements right and to spend whatever money is available where it will count most in meeting the client's basic needs. Often the professional approach would in such a case mean omitting specification of movable furniture and equipment, lush flooring or drapery specification at the time in favor of recommending the reuse of existing furniture and equipment, suggesting its possible replacement at a later date and in later budgets. We, for example, have sometimes been called in on a project to devise an interior master plan to be executed over a five-year or similar long-range period.

To be purely professional, the space planner and designer should be paid only for his know-how and the actual time spent on a given project. Since the professional is only interested in giving the client the best possible job to meet his needs, his compensation can never be tied in any way to the magnitude of the project.

The strictly professional fee basis of remuneration preserves the integrity of the designer and gives him the freedom to offer his client the best possible service with greater savings. Among the many benefits this approach permits the client are:

1. Considerable savings of the client's budget dollar, since this approach gives him the best possible cost for all purchases and contracts made on his behalf.

2. In addition, the client receives the assurance that all suppliers and trades specified by the professional design firm are established and reputable organizations, who will back up their work.

3. Due to the varied and extensive diversification of interests that a design firm has with many different business operations, he is able to offer his client modifications and adaptations of many valuable features drawn from his experience.

4. The client benefits from the utilization of square and cubic feet, planned flexibility for future expansion or change, avoiding costly future modifications when such planning has not been included. In addition the professional prepares complete sets of working drawings which eliminate completely or keep to a minimum the many extras in construction which will always be so much more expensive once the job has been given out. The more professional the drawings the less chance of uncontrolled extras on each project.

5. The assurance to the client that his project will be handled in a professional and workmanlike manner with proper scheduling, supervision and control minimizing costly delays to the completion of the project.

America is a large country, and obviously every field will have its variations; however, I feel that anyone interested in the future of his field must stick to a professional format inasmuch as only the true professional is interested in the best possible solutions to meet his client's individual needs. His loyalty must be undivided and only to his client. This can be safeguarded by the professional method of remuneration which preserves integrity and ensures the respect of all concerned with the project—the working team *and* the client.

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Dallas: John W. Crossley, 220 Decorative Center, Dallas, Texas
Minneapolis: Gene Smiley, 1108 Nicollet Street, Minneapolis, Minn.
Cleveland: Michael Konnor, Room 350, Hanna Bldg., Cleveland, Ohio

1

Market Spotlight

Continued from page 110

1—Di Lucca reproduces beautifully scaled commode in custom sizes, painted and finished to decorator's specifications.

2—Warren Lloyd introduces new line of upholstered furniture, including Louis XVI canape with hand carved detail, available in several finishes; at Vanleigh.

3—B. L. Marble Chair Co. offers lounge group in walnut for office and informal reception areas; cushions are foam rubber with leather, Naugahyde or fabric upholstery.

4—Baker Furniture, Inc., designs new Finn Juhl custom group for offices; illustrated is shaped desk with attached storage chest, and swivel chair, both of teak in natural finish.

Continued on page 208

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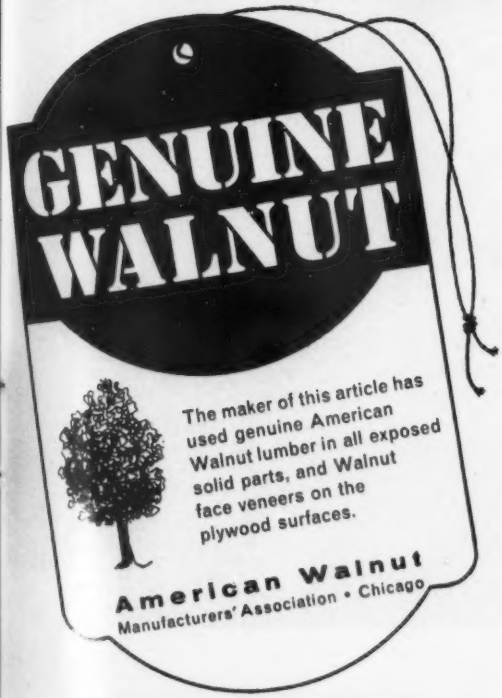
WALNUT



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1

Market Spotlight

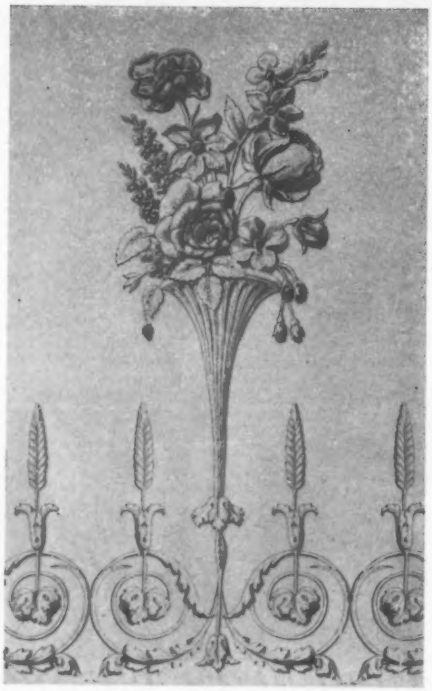
Continued from page 206

1—J. H. Thorp's new *Madame et Mille Fleurs* was designed by Letizia Cerio who drew her inspiration from 15th century tapestries giving them fresh, contemporary interpretation.

2—Stephen Fridek Fabrics prints *Flower Basket* in striking panel design on choice of fabric.

3 & 4—L. Anton Maix offers group of new linen prints with designs by Bob Checchi: *Cleo* has series of kaleidescope-like motifs on plain ground, is photographed with *Positano* with rectangular designs in a 54" repeat; interesting *Cernobblo* pattern is shown here in black and brown on natural linen; designs can also be ordered on casement fabric.

Continued on page 218



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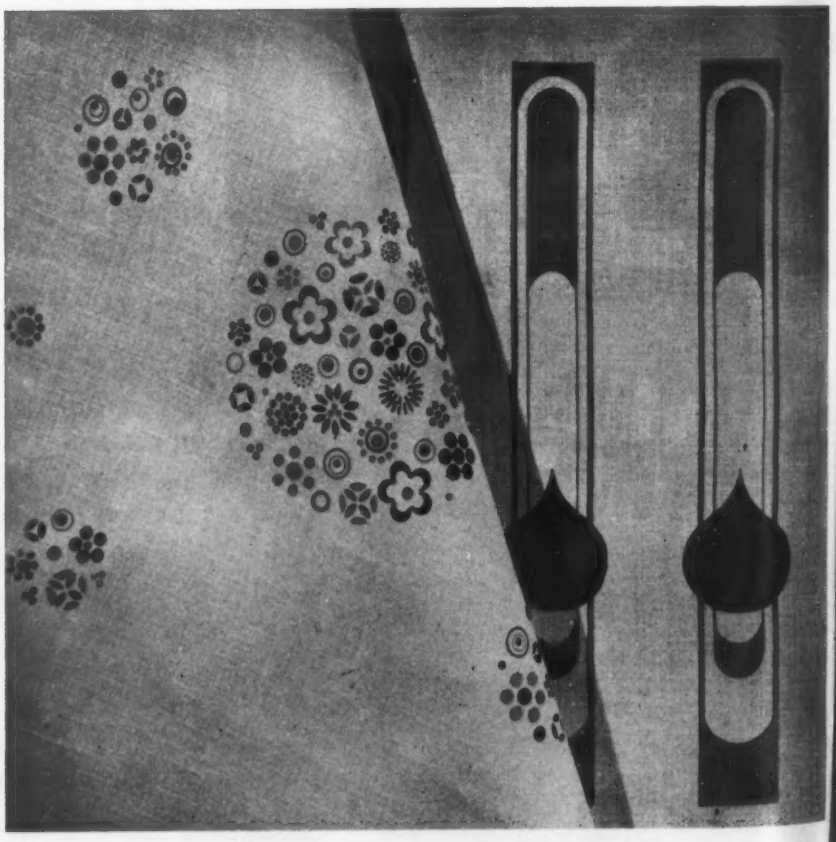

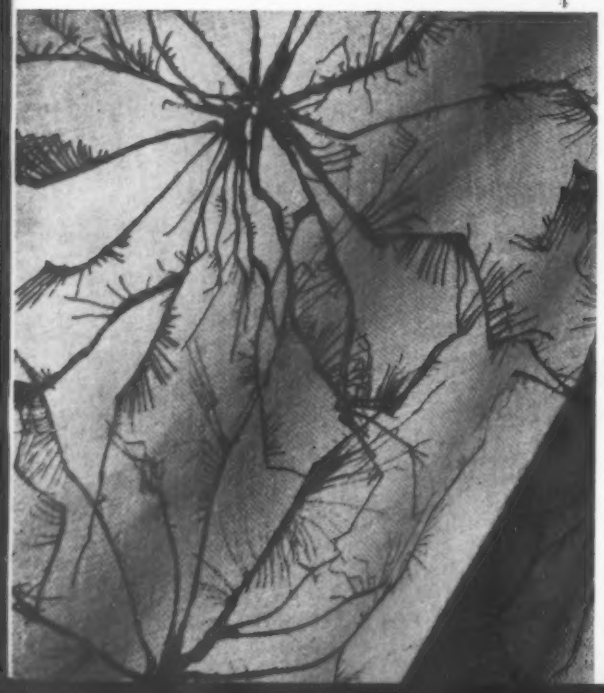

4

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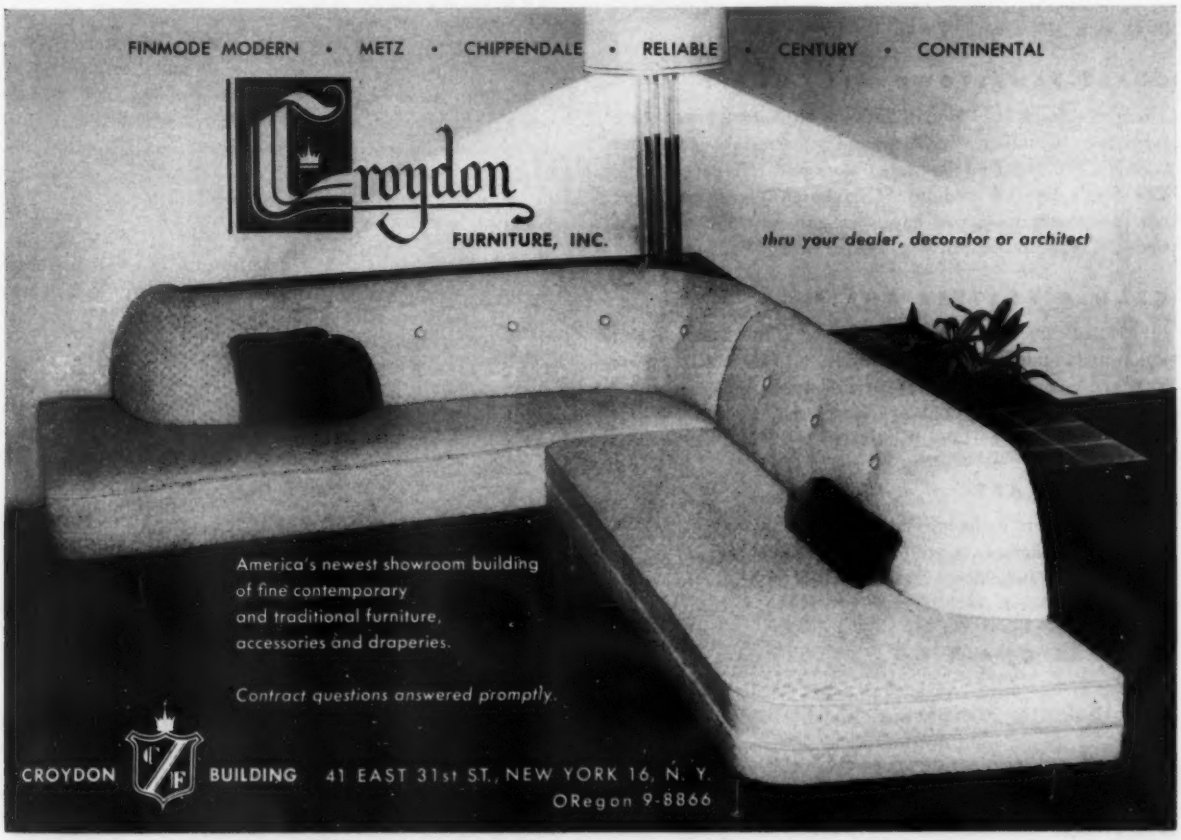

Metal Office Furniture: Reference File

For your ready reference, the following is a listing of some of the leading manufacturers of metal office furniture who offer catalogs and brochures with descriptive information.

ALL-STEEL EQUIPMENT, INC.

Desks of all types with interchangeable drawers, luxurious upholstered chairs, bookcases and cabinets, with elevations in diagram. All-Steel Equipment, Inc., Aurora, Ill.

ART STEEL CO.

Office equipment catalog includes modular office furniture, executive desks, machine desks, credenzas, safes and filing cabinets. Catalog of "Luxura" ensembles(seating sectionals) shows wide range of colors. Art Steel Co., 170 West 233 St., New York 63, N. Y.

BENTSON MFG. CO.

Executive type desks, tables and companion units, as well as modular units, and files. Bentson Mfg. Co., Aurora, Ill.

COLE STEEL EQUIPMENT CO.

Home and institutional folding chairs, bridge units, storage cabinets and files, lamps and typewriters, desks in color, sofas and wall units. Cole Steel Equipment Co., 415 Madison Ave., New York.

CONTEMPORARY OFFICE

A series of upholstered items, including bar stools and ottomans, as well as dual writing tables, magazine racks, dining and utility tables, occasional tables and smoking stands, all in contemporary style. Contemporary Office Furnishings, P. O. Box 275, Irving, Texas.

CORRY-JAMESTOWN MFG. CORP.

The firm's *Steel-Age* "Medallion" line of contemporary office furniture, including executive and secretarial desks and tables is presented in illustrated workable reference sheets. The firm's line of modular "Correlation" furniture offers new design treatments in hardware and desk top modifications. Corry-Jamestown Mfg. Corp., Corry, Pa.

CRAMER POSTURE CHAIR CO.

Interesting brochure, "How to Choose Office Chairs" and illustrated catalog of posture executive and secretarial chairs in baked enamel finish—in three different colors—or aluminum, in a choice of upholstery materials. Cramer Posture Chair Co., 1205 Charlotte, Kansas City 6, Mo.

DESIGNCRAFT

Basic component items offering an infinite number of flexible furniture arrangements, with several different style of desks, and credenzas indicated. Designcraft Metal Mfg. Corp., 155-27th St., Brooklyn 32, N. Y.

DOMORE CHAIR CO.

Catalog of executive and general office posture chairs. Do-More Chair Co., 2400 Sterling, Elkhart, Ind.

GENERAL FIREPROOFING CO.

Brochure presenting smart *Italic Styling* line of executive and general office furniture "tailored to the precise character of the business," with limitless variations of components and accessories. General Fireproofing Co., Youngstown, Ohio.

GLOBE-WERNICKE CO.

Desks, tables and credenzas in color with matching linoleum tops are featured, including the *Techniplan* line of contemporary styled modular furniture and office partitions with accompanying plans of furniture layout. Globe-Wernicke Co., Cincinnati 12, Ohio.

HAMILTON MFG. CORP.

Various styles of "Cosco" office furniture, representing secretrial, conference and general chairs, as well as settees and occasional tables. Hamilton Mfg. Corp., Columbus, Ind.

HARRISON DESK FILE CO.

Furniture, including six types of desks, and tables, in four colors with harmonizing linoleum tops; three types of stack-files and file cabinets are also shown. Harrison Desk & File Co., 4718 W. Fifth Ave., Chicago 44, Ill.

HARTER CORP.

Posture chairs, including executive, secretarial and clerical, the swivel type with a new easy height control; a feature is the easy adjustment to individual requirements. Harter Corp., Sturgis, Mich.

HASKELL OF PITTSBURGH

Brochure in color featuring suggested floor plans and office layouts with the firm's "Gateway" desks, credenzas and tables. Haskell of Pittsburgh, Pittsburgh, Pa.

ORNA METAL, INC.

Desks of knock-down construction with both standard and custom components illustrated by sketches and elevations giving dimensions and method of assembling in eight easy steps. The firm's *Citation* group is also presented in illustrated workable reference sheets. Orna Metal Products Co., 2412 S. Seventh St., St. Louis, Mo.

REMINGTON RAND

Complete catalog of the firm's furniture in color, including executive and secretarial desks, tables, chairs and accessories. Remington Rand, 315 Fourth Ave., N. Y.

ROYAL METAL MFG. CO.

Executive, secretarial and clerical upholstered posture chairs, "for offices of distinction" in a choice of colors, upholstered in fabric, Naugahyde or leather. Royal Metal Mfg. Co., 175 N. Michigan Ave., Chicago 1, Ill.

SHAW-WALKER

Everything for the office except machines, and including sofas, desks, chairs and file cabinets, as well as catalog binders, index cards and file folders, and accounting sheets. Shaw-Walker, Muskegon, Michigan.

STEELCASE, INC.

Full line of custom office furniture in color, both desks and chairs of all types in three different fabrics, leather or Naugahyde, characterized by "superb construction and feature selection," including special leg base structure, finger fitting drawer hardware, perforated back panels (for air circulation). Steelcase, Inc., Grand Rapids, Mich.

Continued on page 215

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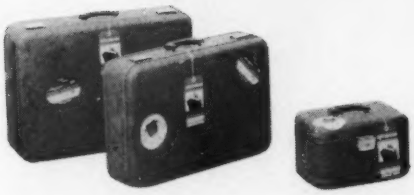

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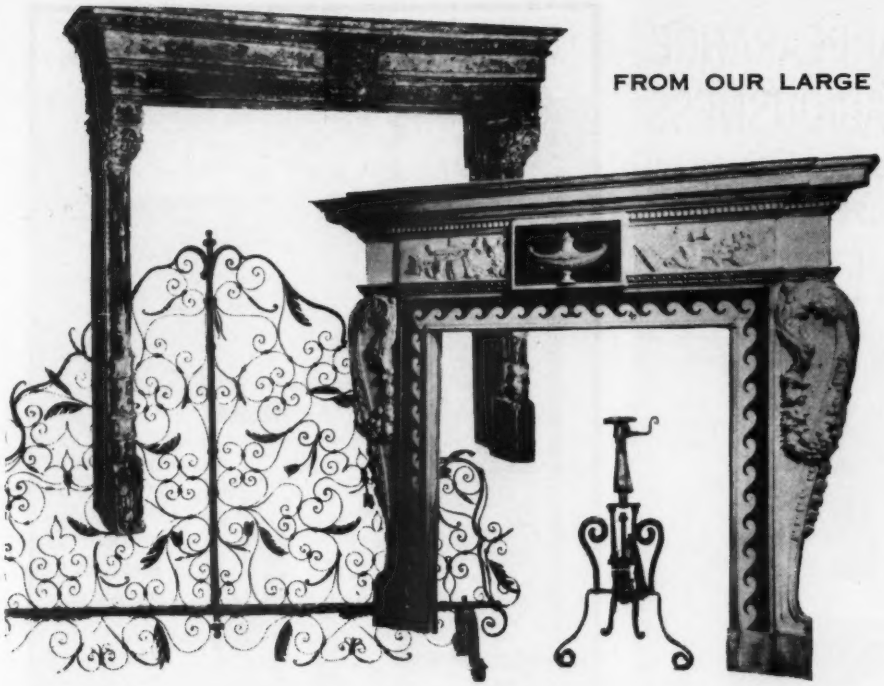

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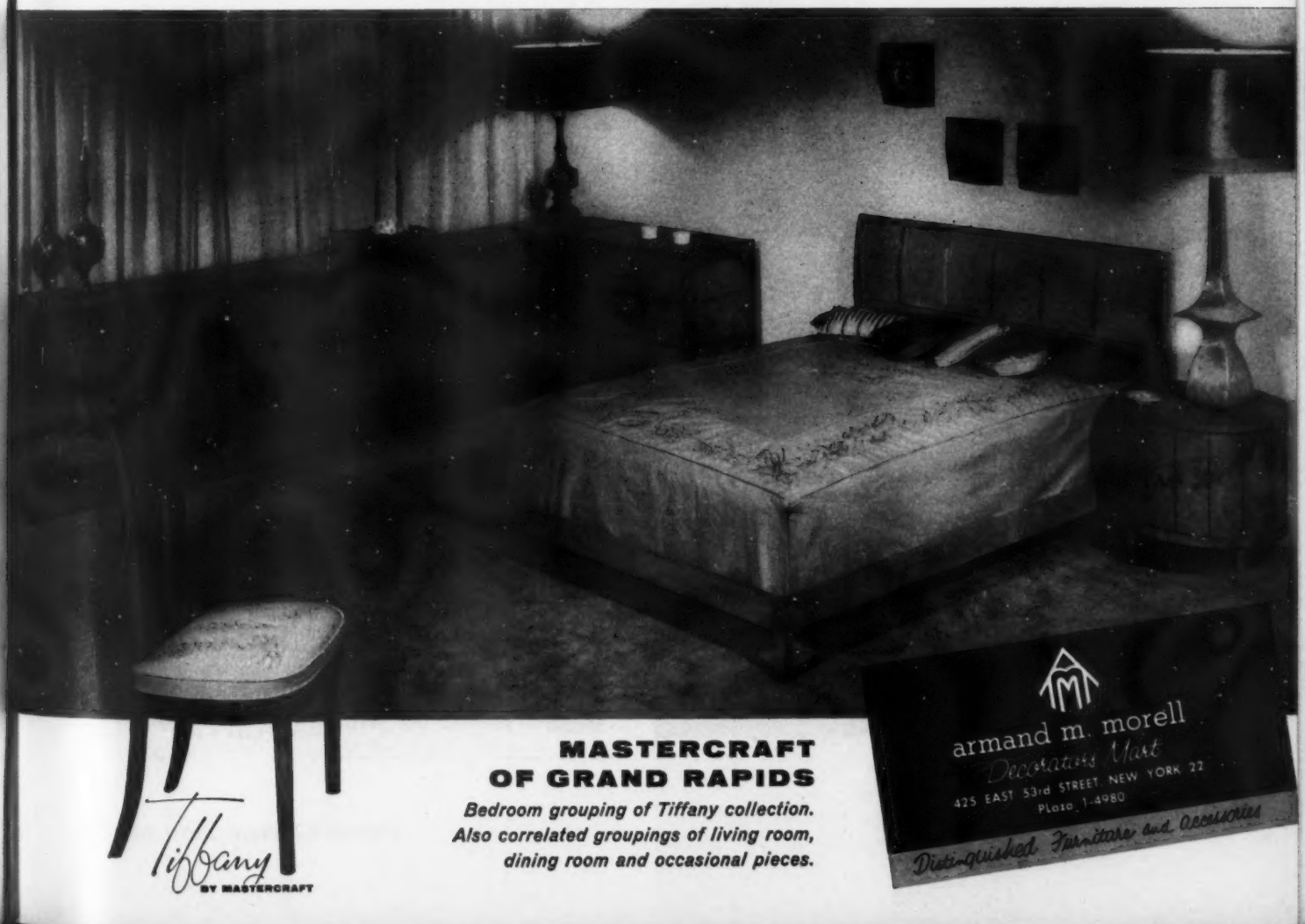

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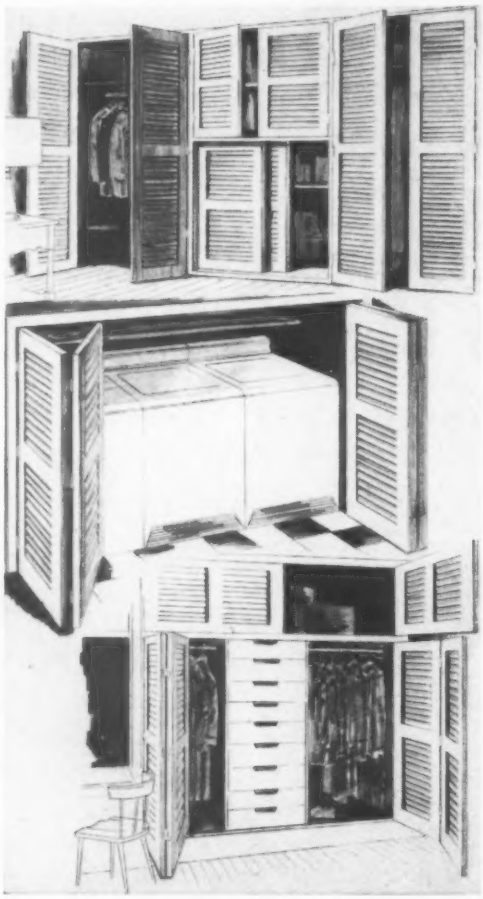

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MARKET, *continued from page 210*

STURGIS POSTURE CHAIR CO.

Brochure in color illustrating the firm's complete line of executive, secretarial and guest chairs, featuring the Sturgis-Tilt control which lowers the rear of the seat with the backward motion of backrest. Sturgis Posture Chair Co., 154 E. Erie St., Chicago 11, Ill.

WELLS CHAIR CORPORATION

Complete line of posture office chairs and sectional seating upholstered in a myriad of colors and materials. Wells Chair Corp., Michigan City, Ind.

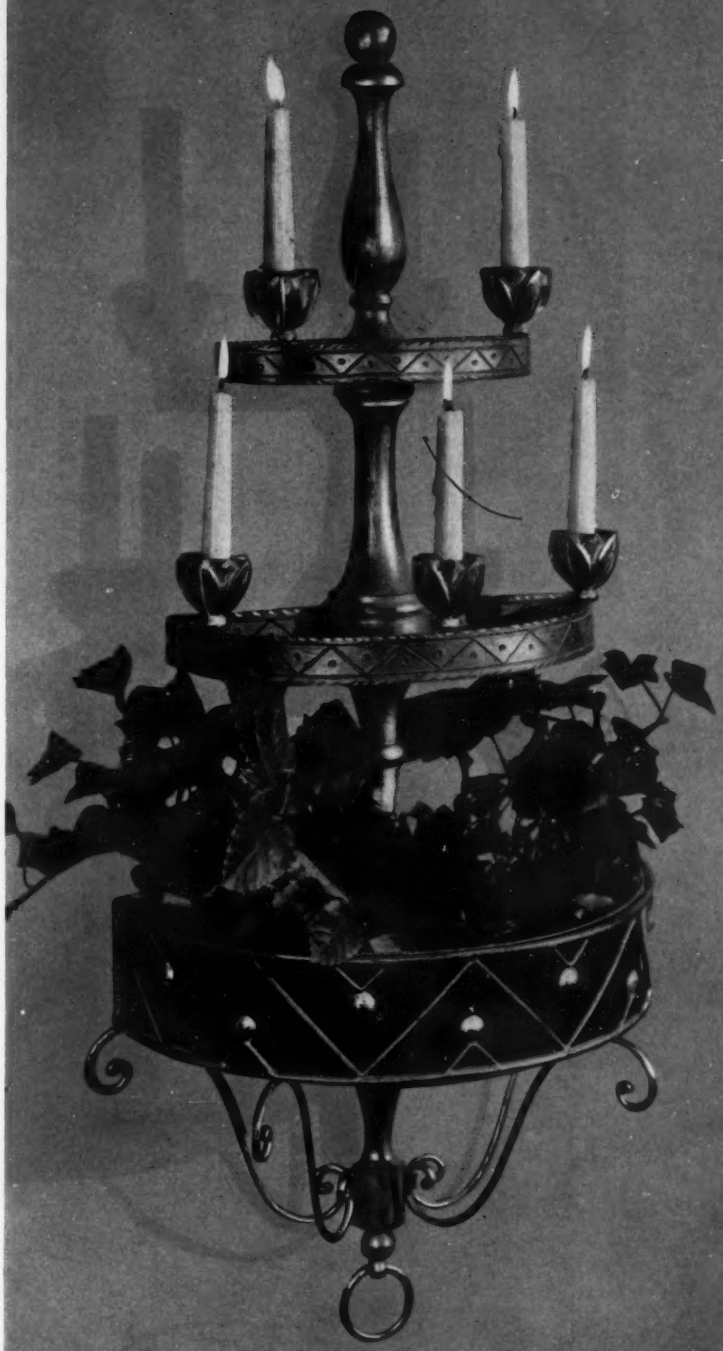
WESTIN NIELSEN CORP.

Loose leaf portfolio of correlated seating furniture, including table cushion units, table lounge units and tables; upholstered units in selected Lackawanna top grain leather, Trilock and Naugahyde. Westin Nielsen Corp., 149 S. Wabasha St., St. Paul, Minn.

Office Planning Kit

A portable office planning kit, designed to lend flexibility to office planning procedure, is offered by the Wood Office Furniture Institute, 1414 Eye Street, N. W., Washington, D. C. Included are 1440 templates which adhere to the white planning board and range from desks and chairs to partitions and files. The white board with black grid is scaled ¼″ to the foot, giving 5,924 square feet of planning area. There are also 6 vinylite sheets which can be fitted over the board and prepared for photocopying or for separate presentation. An accompanying booklet, Office Planning and Layout, is an authoritative guide on

the subject, and presents a comprehensive discussion with complete instructions illustrated with photographs and diagrams dealing with planning and layout of the private office, reception, conference and board rooms, and general offices. Besides showing how to locate and properly furnish the separate rooms, ideas are given on such vital matters as conserving space while providing adequate working room, obtaining a straight line flow of work, locating equipment, aisles, files, etc., conveniently providing comfortable, efficient, attractive environment for employees, and planning ahead for expansion, contraction and moving. The kit comes in a convenient 18″ x 23″ carrying case, and sells for $40.00 f.o.b. Pittsburgh, Pa. It is available only through the Wood Office Furniture Institute at the above address.



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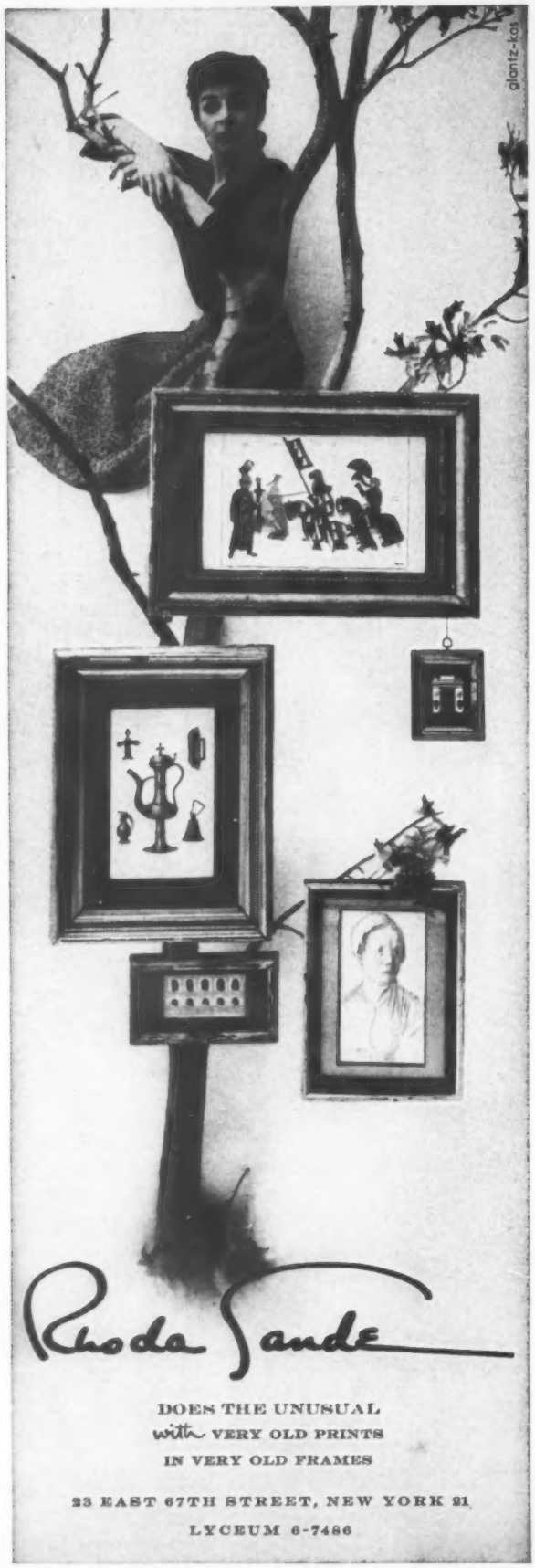

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LIGHTING, *continued from page 173*

forms. Light, sunlight, is no longer a determining source for interior illumination. Organized light patterns have become dominating elements not only of the psychology of work, but the light spillage from the interior to the exterior of our commercial structures is now an integral part of our cityscapes and suburban centers.

Although the structural entity of our commercial beehives must, of necessity, remain static, light is an inconstant and variable building material. Calculated adjustments of foot-candles and variable-impedance dimming equipment should permit us to adjust light to occupational concentration spans or to decorative psychological changes, quite literally at the flick of a switch. Is it not reasonable that candle power and light patterns for an exercise in calculus should differ from the proper atmosphere for a PTA meeting?

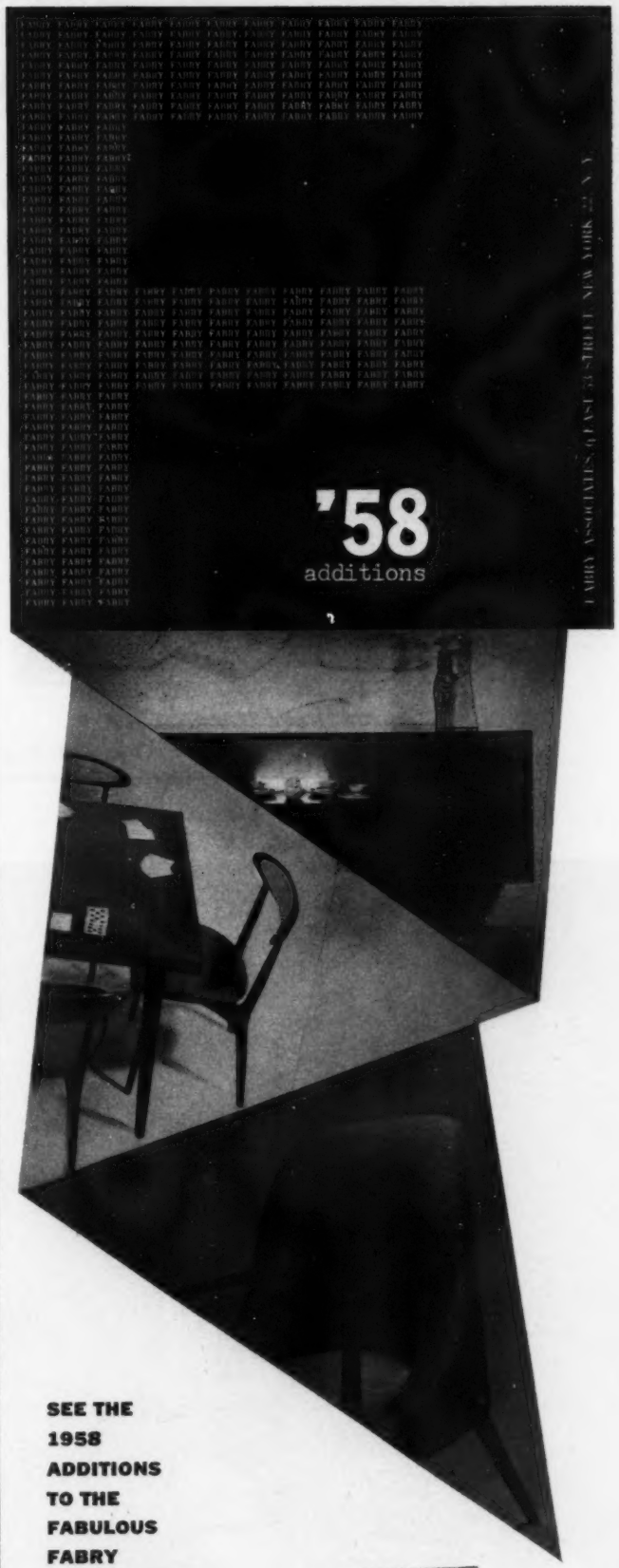
Too often our ceilings barely provide enough illumination for the first and, perhaps, too much for the second. Change, in a functional, psychological sense, can be provided more readily with light than with almost any other medium. Still, we continue to act as though light were merely a multiplication of fixtures or foot-candles.

I believe that some of the most stimulating experiments in light-diffusion media and patterns and of their effect on the relief of tensions are being tried in much of our modern church architecture, both here and abroad. Diffusion and regulation of light for spiritual purposes is nothing new to our churches, of course. But just as we have borrowed from them in the past to bring lighting and brilliance into our homes, so they may again set the pace today for major innovations in our commercial interiors.

Other thoughts I would like to leave with you are these: 1) Wall-to-wall unrelieved area lighting must get out of the rut of sameness and monotony. 2) Design and architecture must work together to provide standardized lighting components for custom-built installations. 3) Interior and exterior of building and lighting functions must be related to each other. Watch out for the rheostatic-controlled illuminated curtain wall. 4) We should establish a cooperative industry laboratory with which we can demonstrate new systems and pilot models; and, finally, we must develop new techniques which will help us to demonstrate our new lighting systems to architects, builders, school boards, etc. You cannot design light with a pencil; you can only design light with light. This calls for a going design-engineering and design-research project on a corporate or industry level.

Fulbright Designers

The Museum of Contemporary Crafts, 29 West 53rd Street, New York has scheduled an exhibition surveying the work by recipients of Fulbright Grants in the decorative art and design fields. The dates are April 18th to June 1st.



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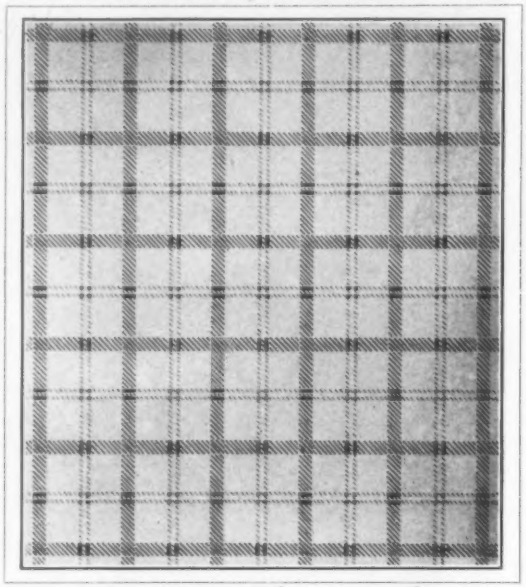

Jones and Erwin, Inc.

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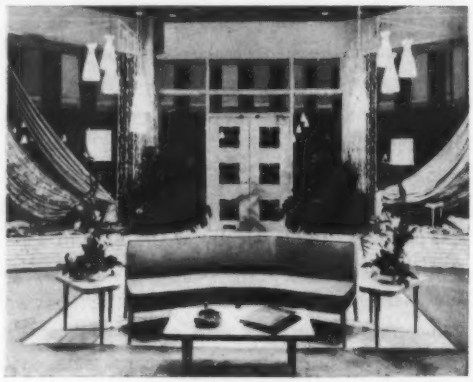
Elegance in Showroom Design

The redesigned showrooms of David & Dash, leading Miami fabric distributors of upholstery and drapery fabrics, illustrate strikingly the forward-looking theories of creative merchants. Taking advantage of the local Caribbean flavor by using plantings of lush foliage in variations of green to accent the soft azure, turquoise and

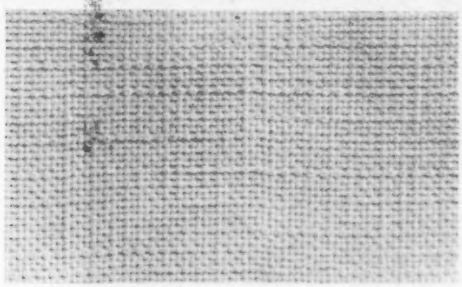


gray color scheme, the showrooms' designer has successfully created an atmosphere of serene tranquility. Many display innovations, such as standing display racks spaced for convenient sampling, with ready reference by color and pattern, and smaller racks placed on a fabric bar, with bar stools for leisurely examination, simplify the chore of fabric shopping. Other aids include a Memo-

andum Sample Service which promptly airmails all requests for stock-on-hand the same day as received, and a Screen Printing Division which processes and ships strikeoffs of special request within the week. Write on your letterhead to Dept. B., 2445 North Miami Avenue, Miami 37, Florida, for a catalog and a list of showrooms, with the representative nearest you.

New Koroseal Wall Covering

The Coated Fabrics division of B. F. Goodrich Industrial Products Company, Marietta, Ohio, introduces a new Koroseal vinyl wall covering pattern, *Linen Weave,* which duplicates the appearance of fine linen and is the first



new pattern to be color styled expressly for walls. Available in 20 shades including tangerine, green stone, yellow, pearly gray, aquamarine, coral, oyster white, pastel blue, tobacco, beige and aster pink. *Linen Weave* is flame retardant and meets fire resistance requirements.

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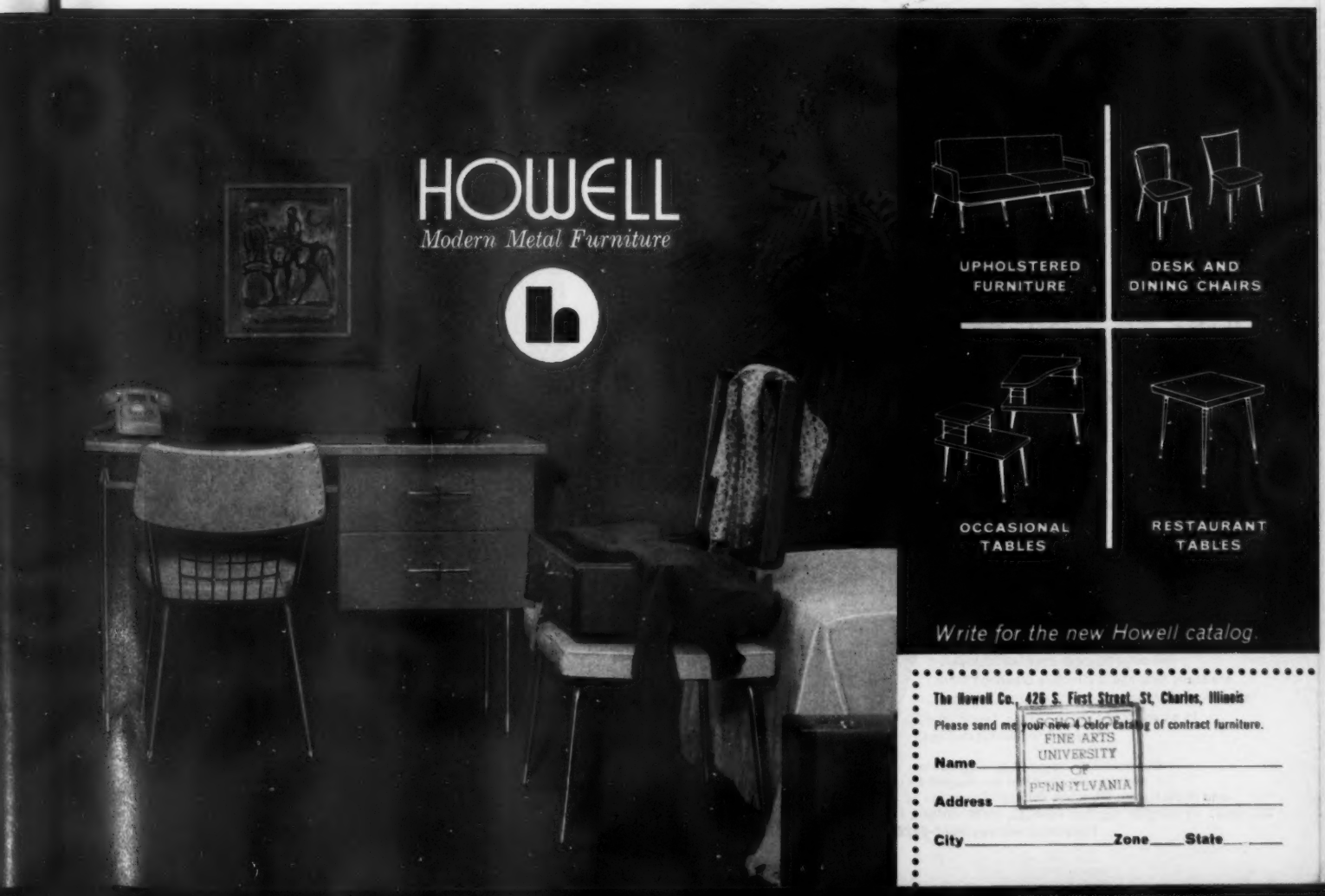
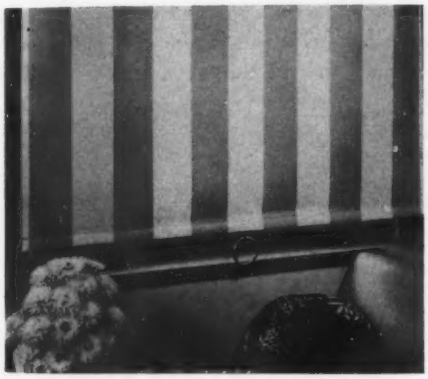


FINE ARTS UNIVERSITY OF PENNSYLVANIA

News In Shades

Window shades in broad stripes, available in any special color or combination of colors, sets the stage for an important new look in window design. The new product, of Dupont's fine quality "Tontine" material (it's washable of course), is manufactured by Cal-Craft of San Francisco, and is offered on a custom-order basis so that you can play up the color scheme in your own key, either



matching the background to your wall color and repeating an accent color in the stripe, or using a subtle tone and tone combination. These new striped shades are extremely desirable in wide window areas, where the use of draperies would obstruct a pleasant view. Further information may be had by writing Cal-Craft Wood Fabrics, 407 Jackson Square, San Francisco.

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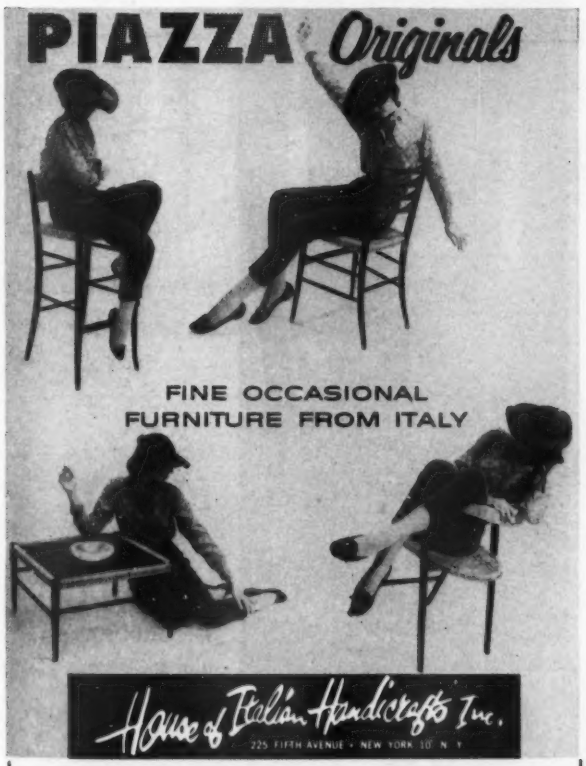

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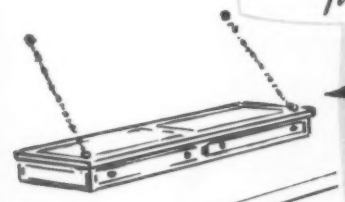

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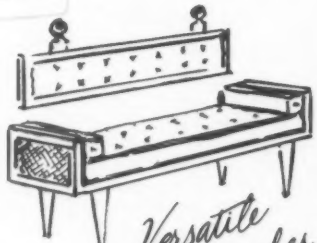

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Children at Play, an 8′ x 12′ mural, designed by Styvesant Van Veen and recently exhibited at the Architectural League of New York, is a feat of modern designing dramatically demonstrating the design qualities of Formica. Commissioned by the New York City Board of Education to design a mural which is both durable and easily maintained for installation in a public school, the artist turned to the Formica Corp., a subsidiary of

American Cyanamid, for use of their vast research laboratories. The resultant art process promises to open up a whole new field of mural art for application in stores, hotels, hospitals, or wherever a hardy surface and ease of maintenance are major considerations. In appearance, the finished mural, as illustrated, resembles the medium of stained glass, employs 288 pieces of different plastic shapes in over 28 Formica colors.

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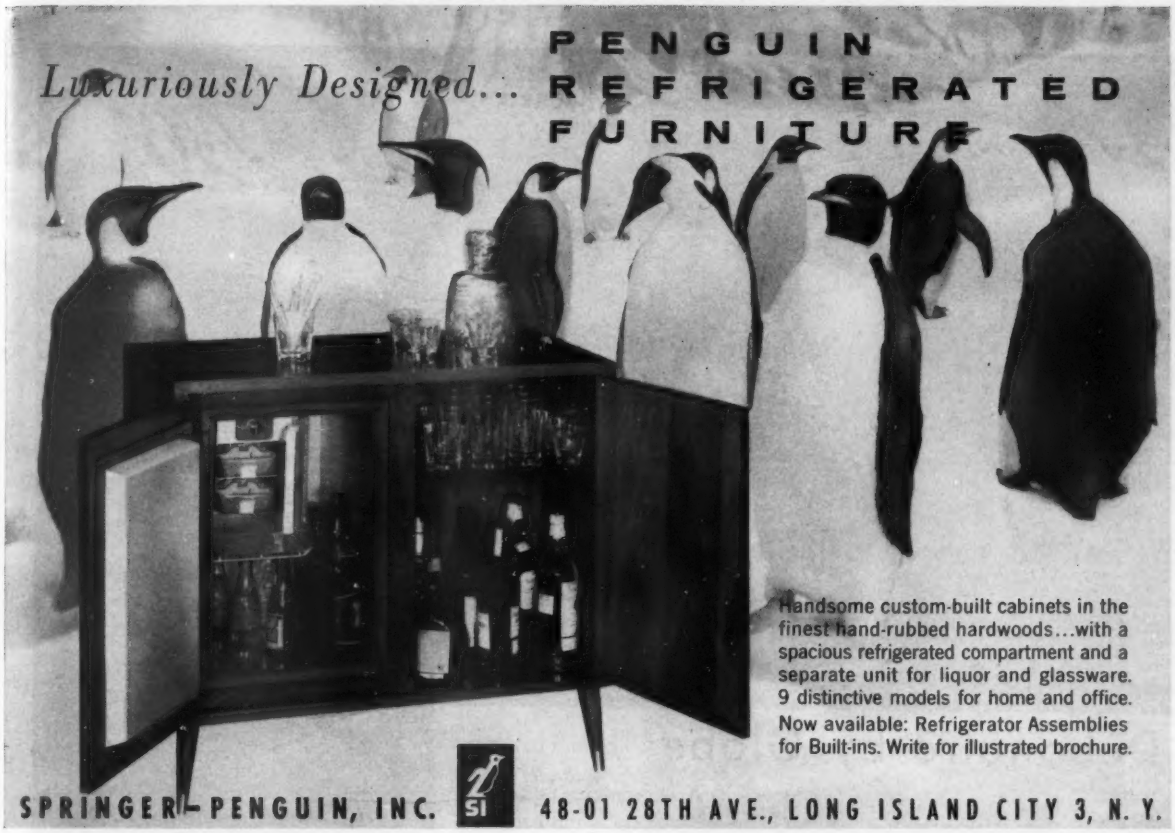

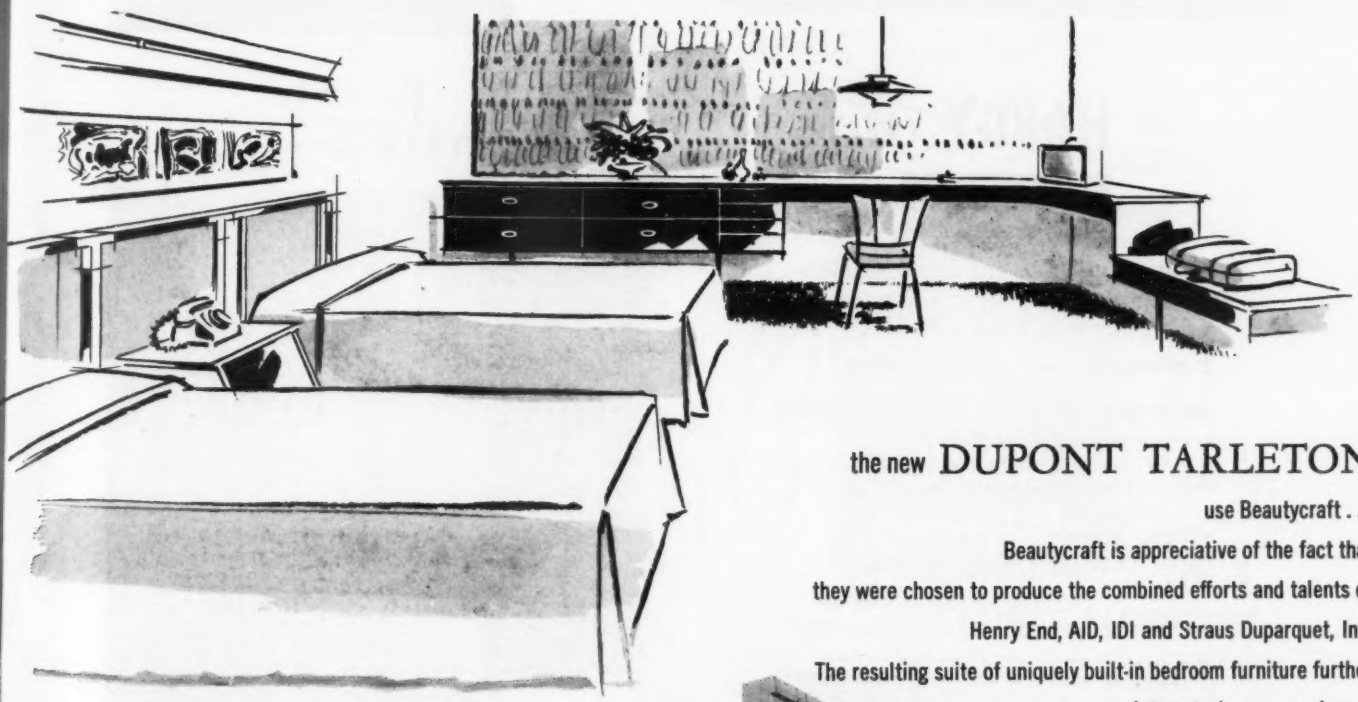

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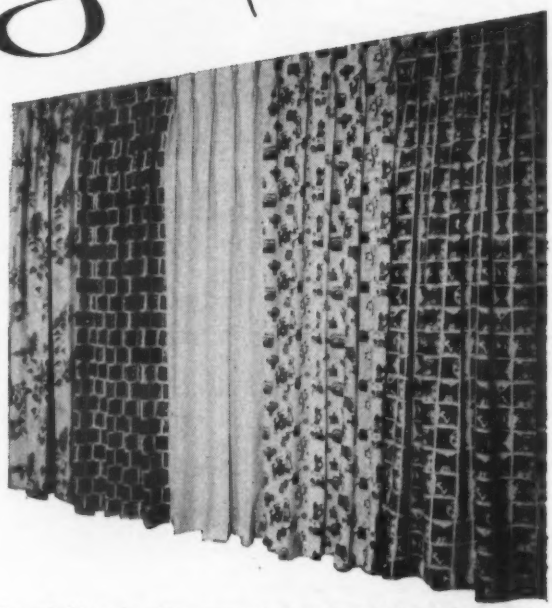

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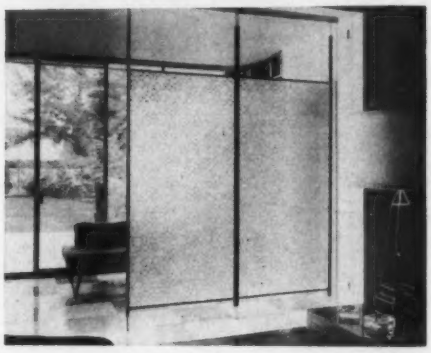
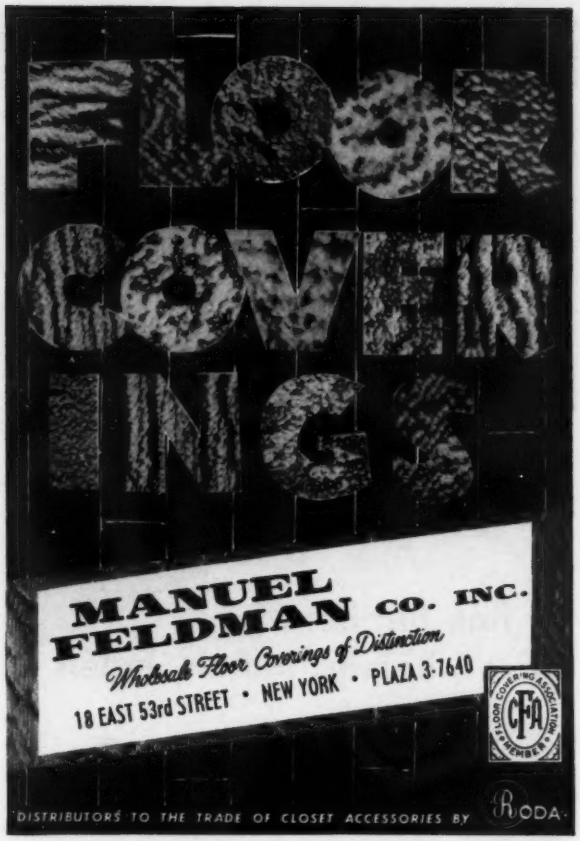
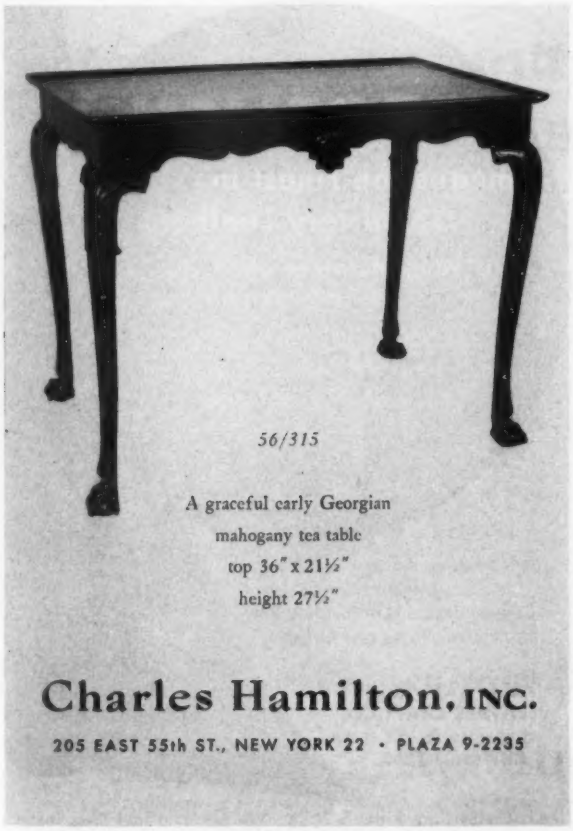


color-fast patterns, including embedded metallic gold and silver weaves, natural leaf and butterfly arrays, as well as delicate silk handprints, set into a square aluminum frame of floor-to-ceiling tubing which holds the product fast in any position, eliminating the necessity of permanent fastening. The aluminum frame is available in a choice of gold, silver or black finish.





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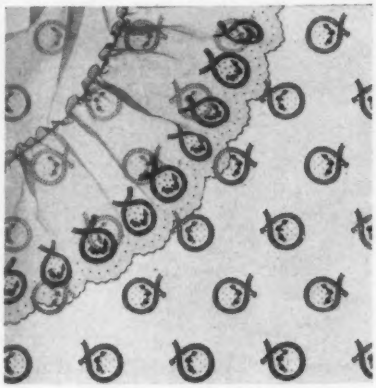

scalloped border flounces (see illustration) with gayly ruffled or straight edged holdbacks, as well as separate valances available in the same materials. And, if you prefer, you can also make your hardware selection from the Ottavia line of ornamental drapery and curtain holdbacks, swag holders, pole ends and brackets with soft antiqued or polished gold finish.

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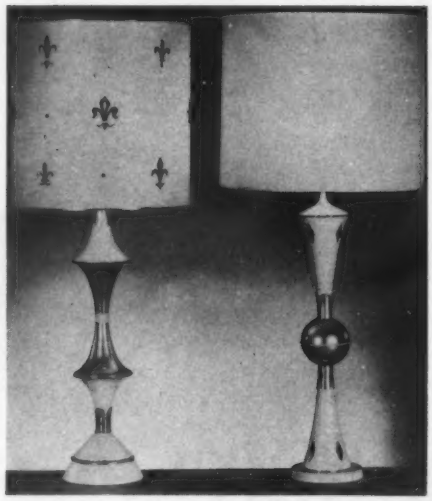

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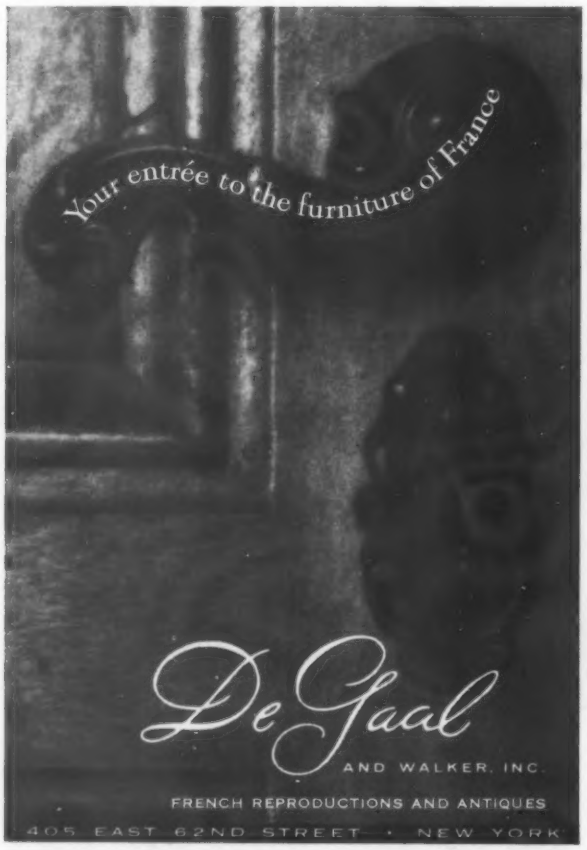

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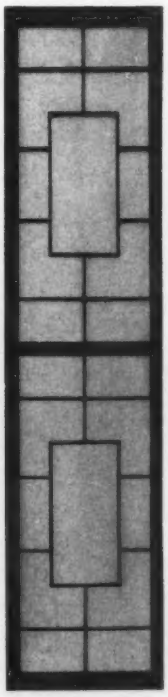

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MARKET, *continued from page 228*

frame and perforated metal shade available in assorted colors of white, paeon blue, Pompeian rust, beige and turquoise; and a vertical brass pin-up lamp consisting of three individually controlled, directional swivel lights measuring 48″, with an 8″ extension from the wall. Also available are a number of extremely useful occasional tables, including one model with solid brass legs and balls supporting a 20″ x 20″ glass top. Illustrated here are two recent designs in table lamps.

New Showroom for Antiques

Blanche Leff, Inc., specialists in antique furniture, porcelain and accessories, have announced a move to new quarters at 26 East 55th Street, New York. Mrs. Leff was formerly president of Foreign Furniture Factors, the 32 year old importing company that was founded by her husband. Although many of the company's treasures are stored away from the 55th Street headquarters, the new showroom is a showcase for the many hard-to-find items Mrs. Leff has acquired during her semi-annual buying trips to Europe. Representative of the pieces on display in the 55th Street capsule collection are a pair of rare Lowestoft tobacco leaf dishes; an 18th century black antique cabinet; a pair of French tôle figure lamps; exquisite dessert services. Blanche Leff, Inc. will also feature custom reproductions of outstanding furniture.

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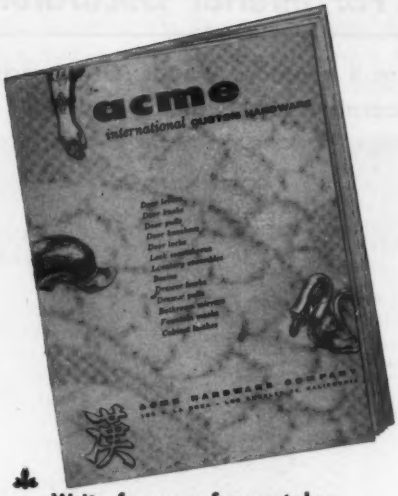

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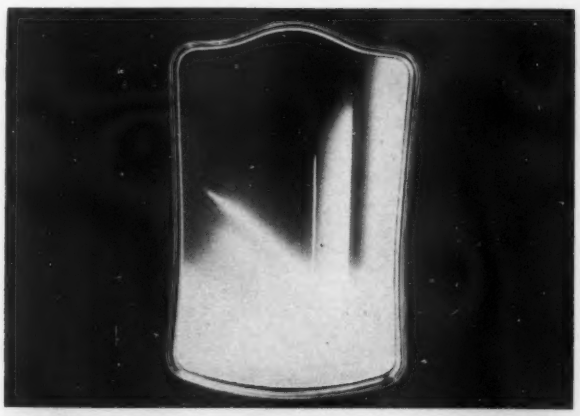

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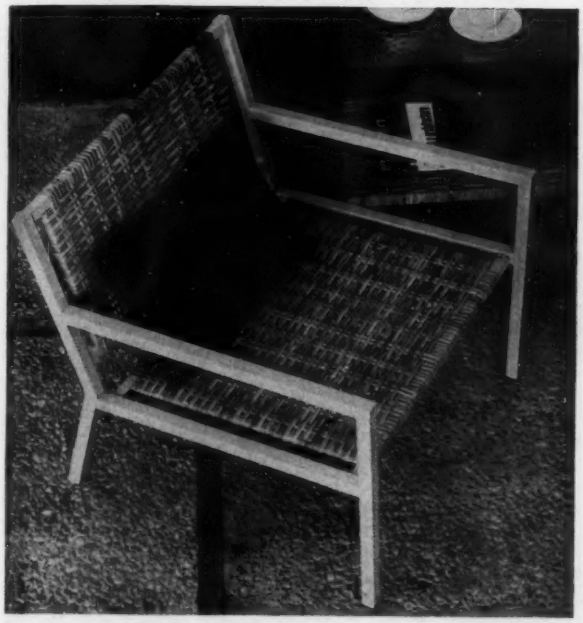

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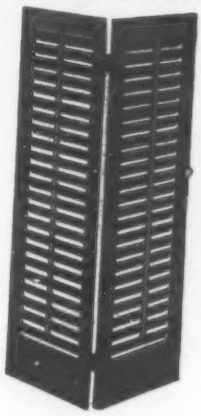

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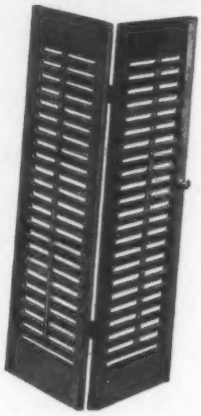

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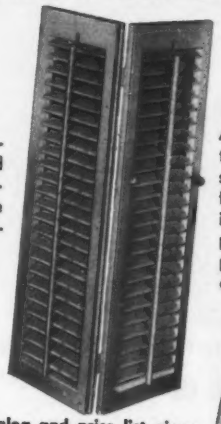

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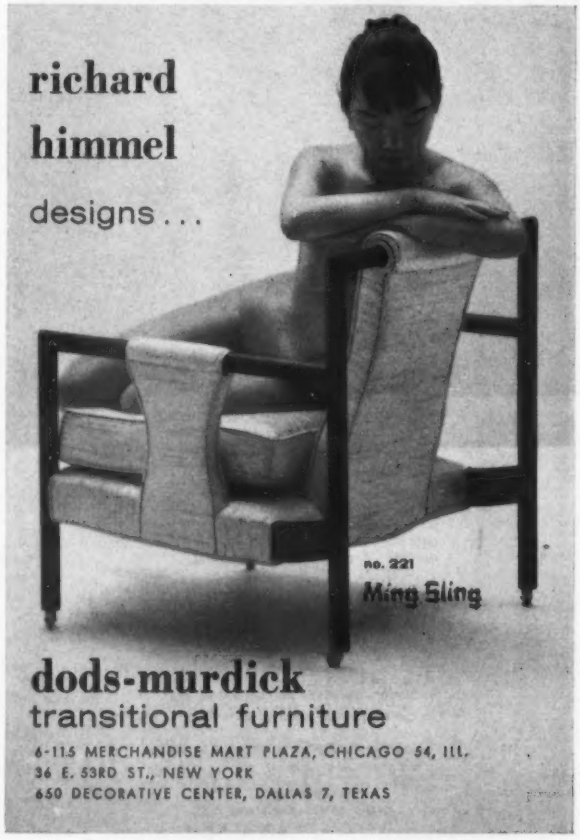

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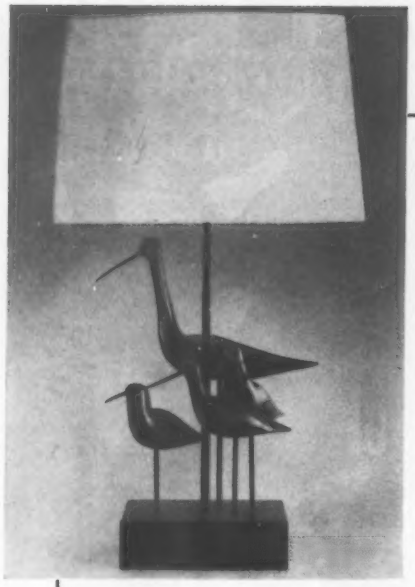
The unusual and the decorative in French and Italian 18th-century furniture, executed and finished to your personal specifications, are available at Maslow Freen's spacious showrooms, 146 East 56th Street, New York,

where is reflected the current trend toward greater adornment in homefurnishings. Furniture reproductions are especially designed to function in the modern day interior, including both upholstered and wood pieces, the former scaled to meet any space requirement and upholstered in a special foam-down combination for an unusually

Continued on page 234



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MARKET, *continued from page 233*

trim and luxurious appearance; the latter, comprising living, dining and bedroom items are beautifully styled and detailed in the firm's own factory. Featured are such utilitarian, but elegant, designs as a fruitwood, marble-top bar cabinet measuring 36" wide, 20" deep, perfect for a bachelor's abode; or a 42" diameter urn-shape base dining table, with simulated brass inlay, which expands to seat 10 comfortably; other occasional tables are inlaid with hand-decorated tile to repeat the accent colors of a room as in illustration shown.

New Upholstery Leather

The Eagle Ottawa Leather Company of Grand Haven, Michigan, has introduced a new upholstery leather called "Pearl Essence", the name derived from the fact that actual mother-of-pearl is added to the finish material. Fourteen pastel colors make up the palette, and the textured surface created from the mother-of-pearl provides interesting effects with the play of light which is absorbed or reflected.

Imperial Craftsmen Doubles Space

Imperial Craftsmen, manufacturers of custom upholstered furniture, have doubled their showroom area at 319 East 53rd Street, New York, providing space for the display of more than 200 pieces.

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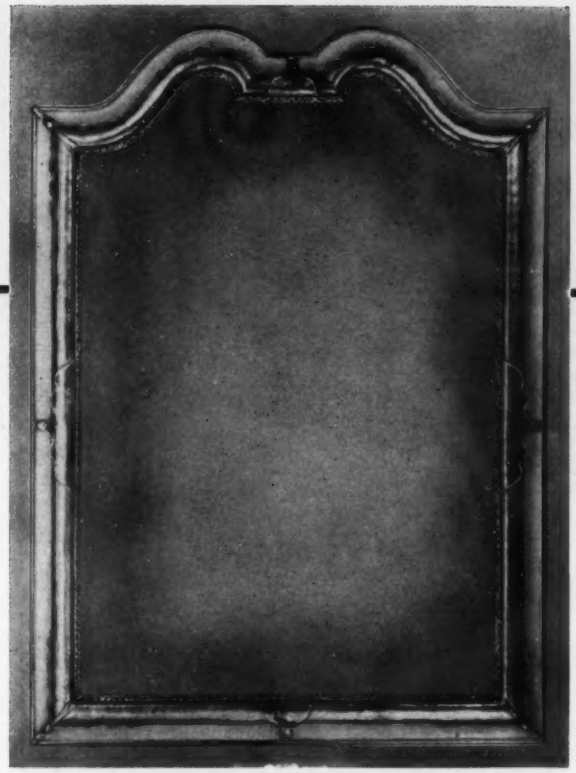

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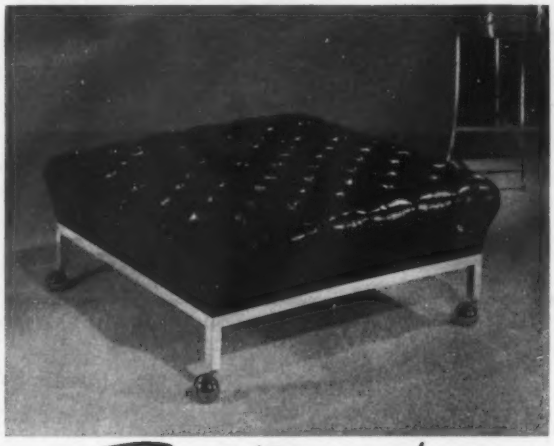

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New Koroseal Patterns

The Coated Fabrics division of B. F. Goodrich Industrial Products Co., Marietta, Ohio, has introduced four new Koroseal vinyl upholstery patterns. *Ambassador,* a 32-ounce pattern with delicately embossed grain, has no shine or surface printing to wear off, and is distinguished by an extremely soft hand; it is available in 12 colors. *Fiesta* is a medium weight pattern with lightly embossed and printed surface and elastic backing, made in 18 colors. *Dakota,* a standard weight Koroseal material, is available in 14 colors, and *Koroseal 2020* is a 42-ounce, heavy duty, vinyl coated fabric in 16 colors, designed for bus transportation requirements or wall covering applications requiring rugged durability. Swatches and names of distributors will be sent on request.

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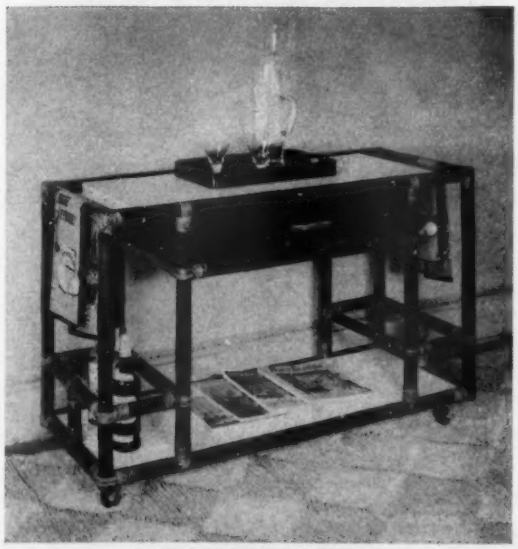

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Glamor for Windows

A new window shade introduced by Breneman-Hartshorn, Inc., of Cincinnati, Ohio, is as glamorous as its name sounds: "Snow Flake Gold Stripe". A textured bouclé fabric has been combined with metallic gold threads to form a slim elegant vertical stripe, the fabric available in such colorfast colors as white, pink, aquamarine, yellow or natural. An invisible washable finish makes cleaning

Continued on page 240

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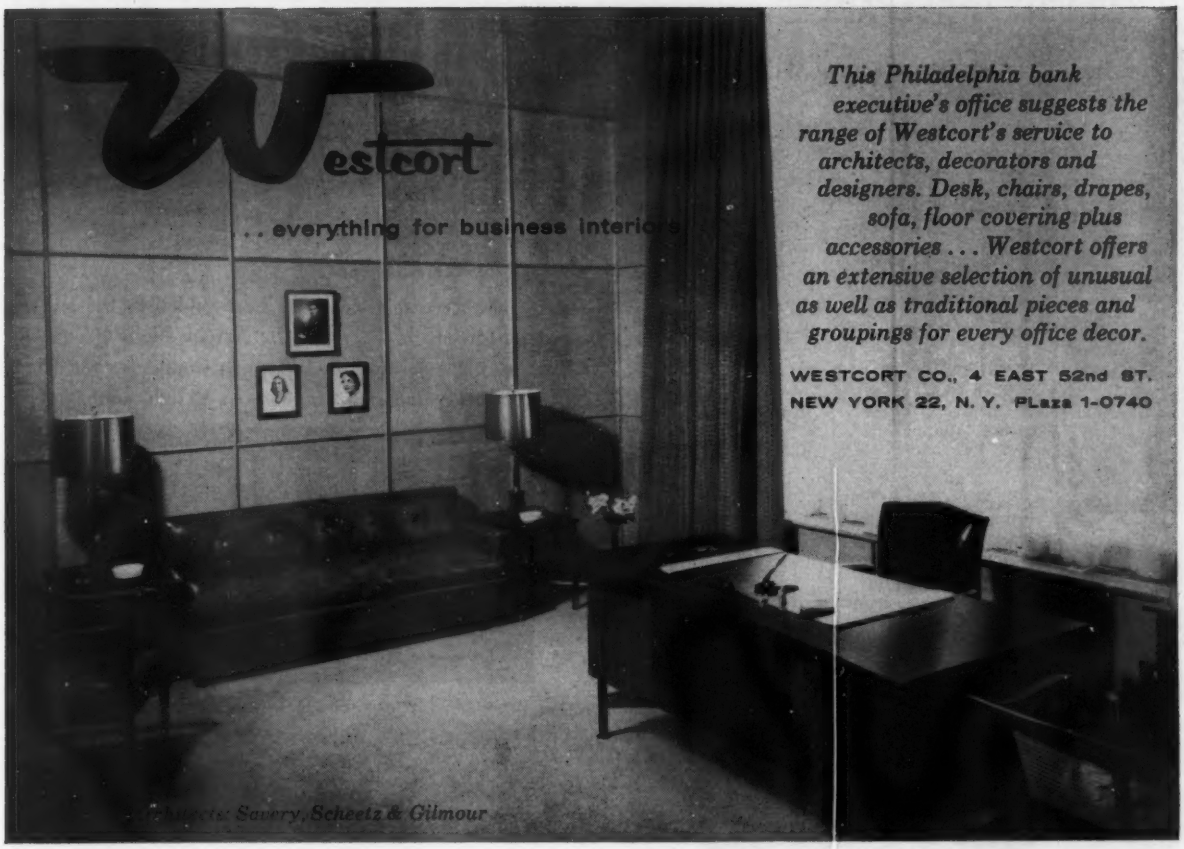
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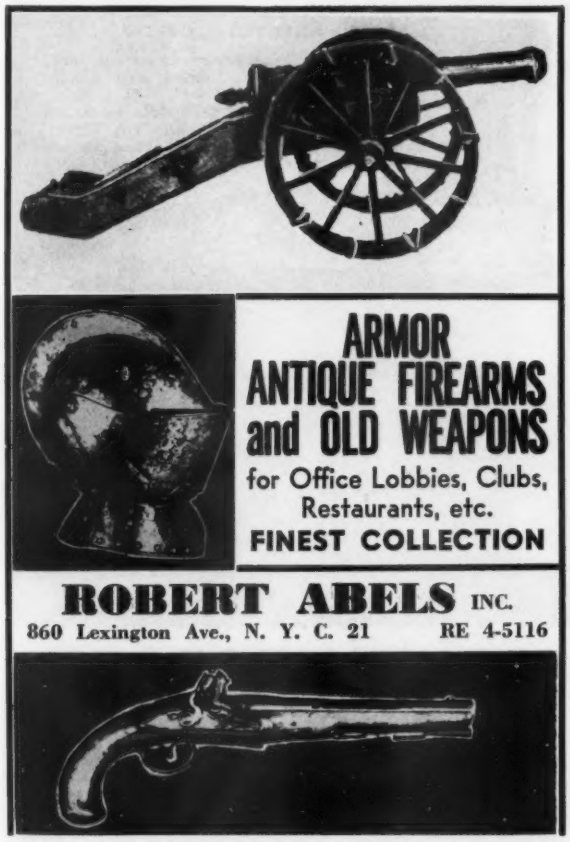
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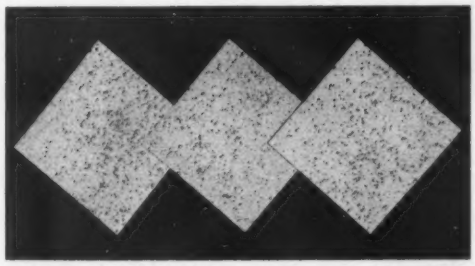
MARKET, *continued from page 238*

a simple matter of running a damp cloth over the shade (the finish is vinyl plastic but the shade cloth itself is woven fabric). It is made in a complete range of sizes in widths up to 77 inches, and is available in New York through Holland Shade Company, 999 Third Avenue, and Window Modes, Inc., 196 East 75th Street.

Azrock's New Terrazzo Tones

Three new terrazzo tones have been added to the Vina-Lux reinforced vinyl tile line by Azrock Floor Products Division of the Uvalde Rock Asphalt Company, San Antonio, Texas. Included are *Empire,* a light lime green



with green and white chips; *Saratoga,* white with gray and black chips; and *Golden Gate,* white with russet and gold chips. These new numbers are available in 9″ x 9″ size, 1/16″ thickness only and bring the Vina-Lux terrazzo tone line to a total of 13 numbers.

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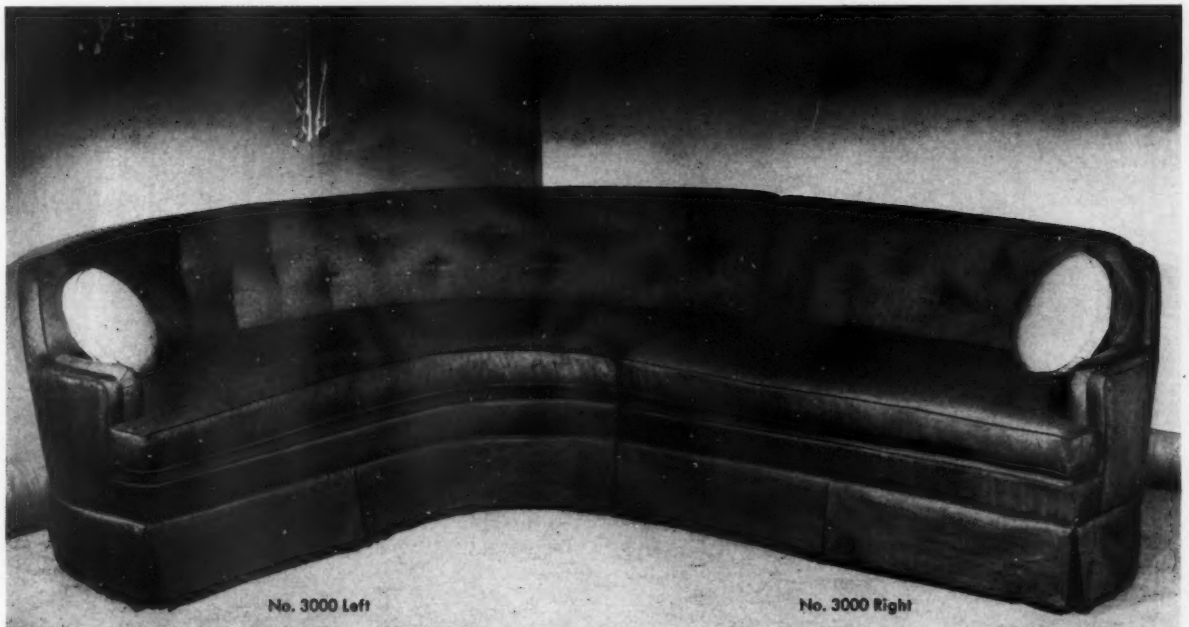

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No. 3000 Right

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Village Antiques Mart

Leon Medina and Ted Lang have announced the opening of the Village Antiques Mart, a permanent, public fine arts exhibition and sales center at 89 University Place, New York. Featured are rare art treasures never shown publicly before, presented in a series of changing displays. The perimeter of the Mart is reserved for exhibitors of antiques and objets d'art from all parts of the world. The Mart is open from 12 Noon to 9 PM.

New Leather at Schumacher

F. Schumacher & Company, 60 West 40th Street, New York, is offering a new top-grain leather called Chatham, distinguished by a fine hand and long-wearing qualities. It is available in 21 colors including metallic gold and metallic copper, and can be ordered in special colors at a small additional charge.

Boutique for Antiques

A new shop devoted to antique furniture, reproductions and accessories has been opened by Ernest Lo Nano Interiors at 201 East 67th Street, New York. Operating in conjunction with the long established Lo Nano workrooms, which specialize in the restoration of antique furniture and fabrics, furniture upholstery and making of draperies, the shop offers a wide variety of furnishings

Continued on page 244

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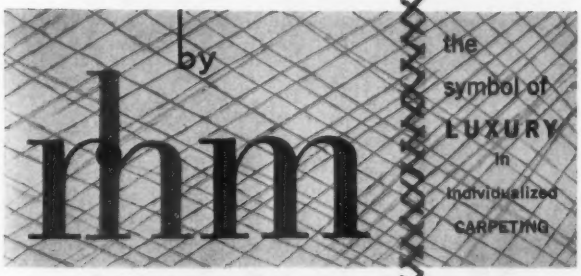

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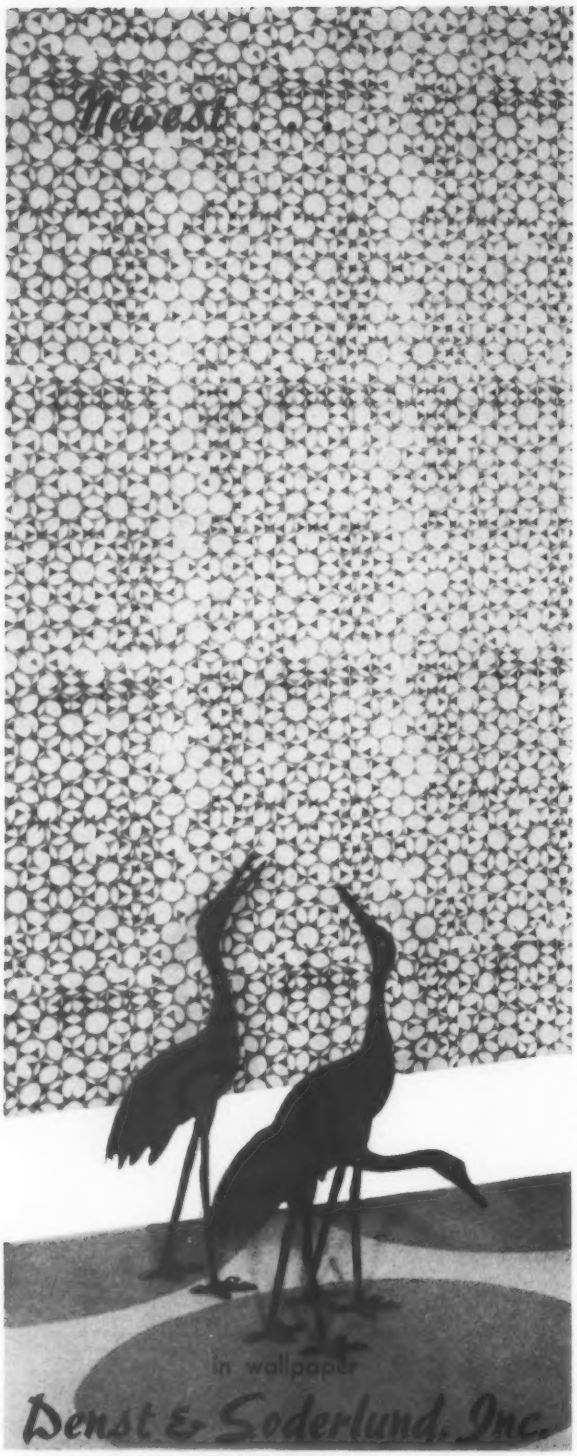
High Point, North Carolina
For further details about the Tomlinson decorator collection, write Irene Dorrance, Furniture by Tomlinson, High Point, North Carolina.



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design shown "Snowbound"

MARKET, *continued from page 243*

including rugs, mirrors, lamps, tableware and wall decoration. Illustrated here from the extensive collection are a Hepplewhite inlaid mahogany desk, circa 1800, a Chippendale reproduction armchair, oil painting and accessories.

Spotlight on Irish Linen

Pointing up the many ways in which Irish linen can be used in the home, the Irish Linen Guild held a recent exhibition at the Hotel Pierre in New York featuring decorative fabrics in highly styled colors, textures and

Continued on page 247

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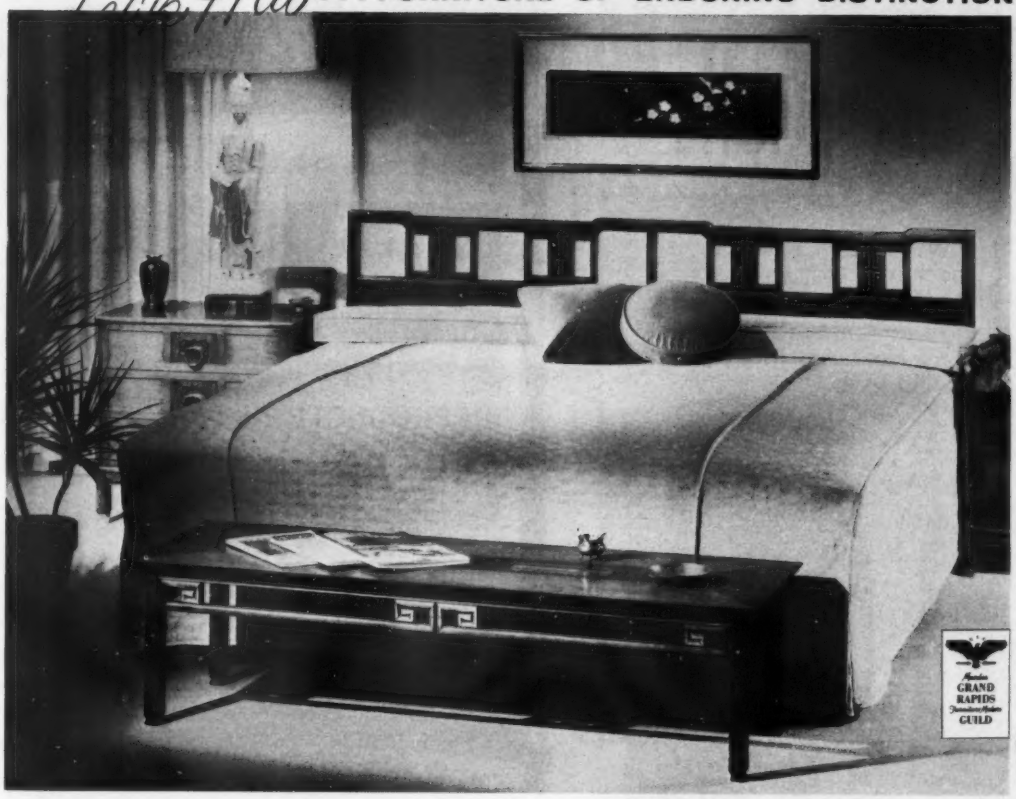

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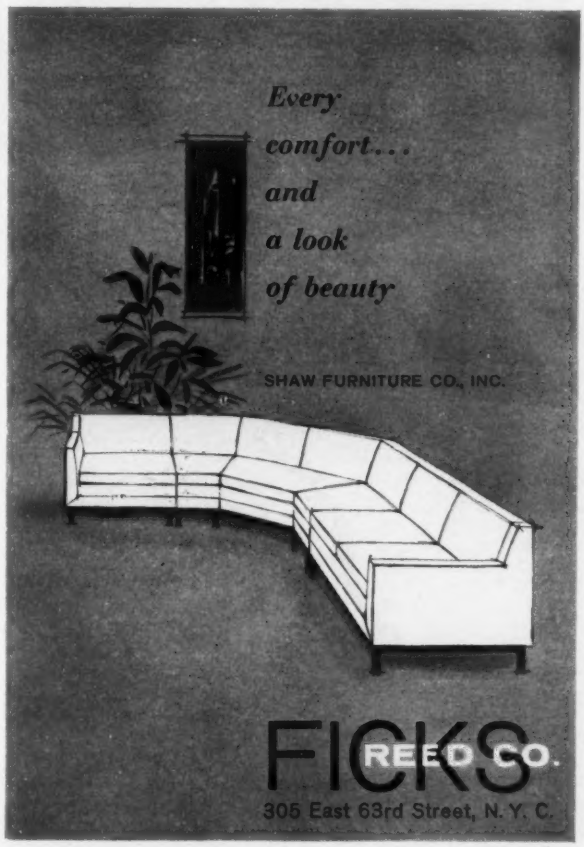
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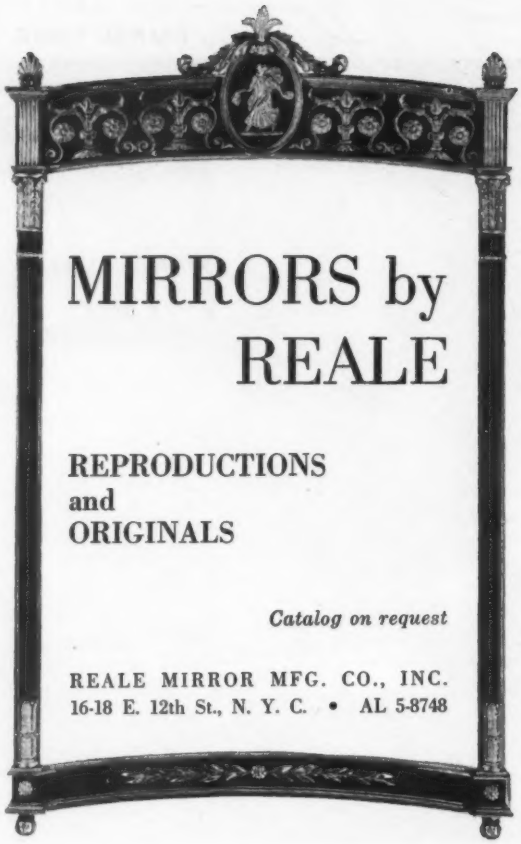

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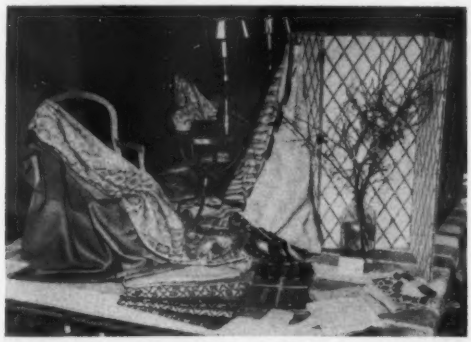
FURNITURE
WALLPAPER
LAMPS and
ACCESSORIES

DUMONT HALL

1158 Second Ave. (at 61st St.) New York City • TE 2-9320

MARKET, *continued from page 244*

designs. The display pictured here was designed by John Hannon and presents fabrics in vibrant shades of ocean blue, bitter green and cinnamon brown by Arthur H. Lee; stylized patterned upholstery and drapery linens by Peg Riley, and a new series of linen sheers by Greeff in a selection of prints and pastel tones.



McCobb Furniture in Canada

The contemporary furniture collections designed by Paul McCobb will be manufactured for the first time in Canadian factories for distribution throughout the Dominion. The "Directional" grouping and "Area Plan Desks" will be distributed through Contemporary Distribution, Ltd., a wholesale showroom with display facilities at 65 Front St., E. Toronto.

Custom Chairs

by Marble

Riviera Capri Seville

Distinctive Luxury in business chairs

You can do so much more with Custom Chairs by Marble. Hundreds of magnificent top grain leathers, beautiful fabrics and glowing walnut finishes set off their distinctive lines . . . give you a limitless palette for creating a warm, welcoming atmosphere in keeping with your finest office designs.

Send for the complete Marble catalog of fine office chairs.

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The World's Largest Selection of Fine Office Seating

Contemporary • Modern • Traditional

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Hand Decorated in Gold
Dolphin Gold-Plated Fixtures

Originals by
SHERLE WAGNER

Greek Key design bowl, installed in marble counter–24-carat gold-plated Dolphin design basin set (design patented)

NAPOLEONIC BEE

SCROLL

EMPIRE

CHERUBS

BUTTERFLIES

Vitreous China, 22-carat burnished gold, fired at high temperature for permanence.

Bowls are shown in WHITE. Now available also in seven new colors, exclusive and original with Sherle Wagner.

AZURE BLUE · DESERT TAN · PINK
GREEN · SUNLIGHT IVORY
MIST GRAY · YELLOW

Choice of ten exclusive Sherle Wagner designs or your own individual design—write for folder.

SHERLE · WAGNER
123 East 57th Street, New York 22, Plaza 8-3300

West Coast Representatives: KNEEDLER-FAUCHERE
451 Jackson Sq., San Francisco · 144 N. Robertson Blvd., Los Angeles

Ceramic Tile in Contemporary Furniture

Imported ceramic tile set into tables and cabinets lends a special note of glamor to the moderately priced contemporary furniture collection on view at Finmode Modern's new showrooms, 41 East 31st Street, New York. The series, comprising flexible wall units and multipurpose case pieces, in addition to dining, lamp, cocktail

and nests of tables is designed by Rudi Romberg in walnut. Interiors of cabinets are custom fitted to your clients' specifications, and there is an optional choice of such contrasting materials as cane, sliding or tambour doors, and brass accents. Illustrated is an unusual L-shaped cocktail table with eighteen tiles creating a handsome patterned design, measuring 34" x 52" overall. Be sure to see also, the firm's new group of upholstered sofas, sectional and chair units smartly tailored to complement the wood pieces.

SMITH & WATSON

20 EAST 55TH ST., NEW YORK 22, N. Y. PLAZA 3-1462

Round Directoire fruitwood table with parquet top of hexagonal panels combining rosewood and cherry. One of many new designs by John P. Ryan

BROCHURE ON REQUEST

bright addition to every decor!

SOLID BRASS TEA CART

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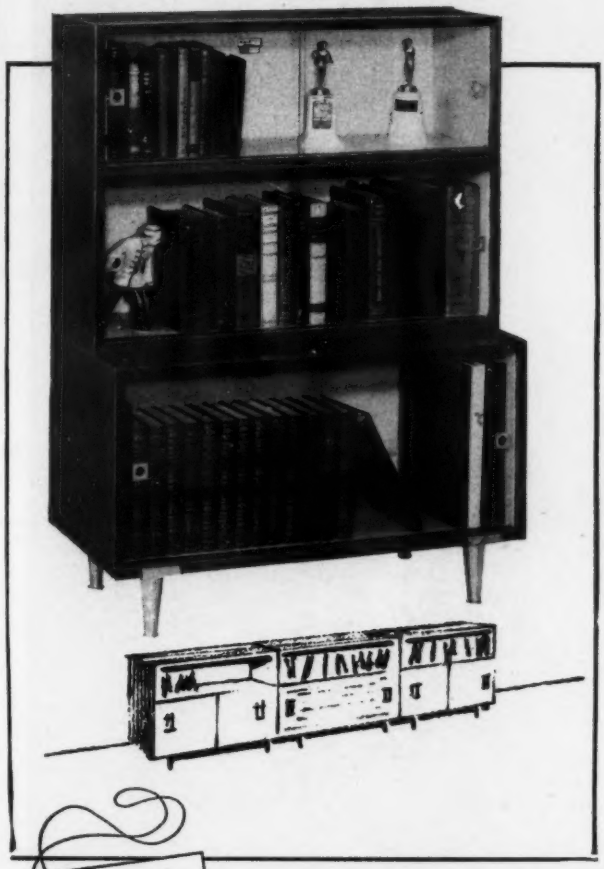
HALE

SECTIONAL CASES

Flexibility Personified for Every Modern Interior



Designed by

Ken White

We proudly present a masterpiece in the fine art of cabinet-making... truly worthy of HALE'S fifty year heritage for making "the best in wood." Magnificently conceived by award-winning Industrial Designer, Ken White, the "NEW CONCEPT" DESIGN GROUP—1000 Series fills the need for sectional cases **flexible** enough to serve the "modern-minded" interior in a multiple of ways.

With the many models available, various combinations of vertical and horizontal groupings are limited only by the imagination. All cases are of genuine walnut with colored interiors. Bottom sections are available with glass or wood doors. Write today for the "NEW CONCEPT" Design group HALE Catalog!

NEW!

See the 1100 series . . . brand new for 1958. Three groups, eight sizes — flexible, ideal for end-to-end or back-to-back groupings. Write for catalog and full information.

HALE

INDUSTRIES, INC.

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Herkimer, New York

Source For Paintings

Interior designers and their clients in Charleston, W. Va., and vicinity have a rewarding source for fine modern paintings at the Lynn Laskin Galleries, 1578 Lee Street, in an old house recently remodeled by Interior Designer Lynn Laskin, and now housing a constantly changing

group of paintings by recognized artists, including a current one man showing of colorful abstractions by Artist Grace Martin Taylor, native to the state, who studied with Hans Hofmann. Over fifty paintings and drawings are on view.

Carlebach Exhibition

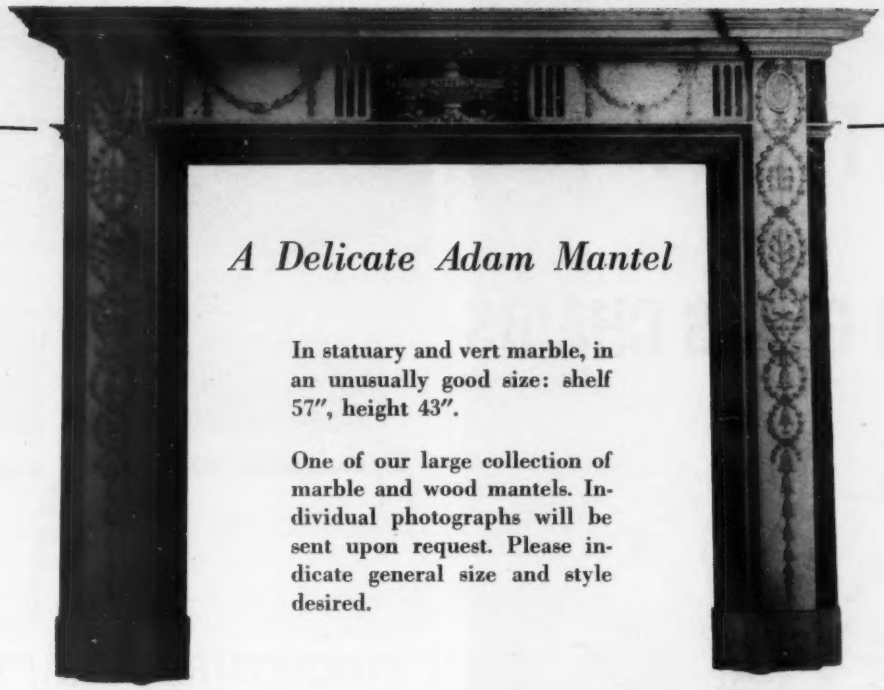
A special exhibition of "Art of the South Pacific" is currently on view at the Carlebach Gallery, 937 Third Avenue, New York, and will remain through April 30th.

WHITECRAFT OF MIAMI

manufacturers of fine rattan furniture!

CATALOGUE ON REQUEST.

CHICAGO: Hargri, 212 West Kinzie St.
NEW YORK: Armand M. Morell, 425 E. 53rd St.
MIAMI: Showroom, 3701 Biscayne Blvd.
MIAMI: Factory & Office, 7350 N.W. Miami Court



A Delicate Adam Mantel

In statuary and vert marble, in an unusually good size: shelf 57", height 43".

One of our large collection of marble and wood mantels. Individual photographs will be sent upon request. Please indicate general size and style desired.

Edwin Jackson 159 EAST 54TH STREET, NEW YORK 22, N. Y. • PL 9-8210

Fireplace specialists for four generations

BEAUTY IN TEAK

In design and construction, these fine wooden paper baskets reflect the modern simplicity of Scandinavian craftsmen. Sturdy as well as attractive, they are an asset to any office, hotel or home

A, B. Smart styling, variety of sizes, from 11" to 16". List $6.95 to $14.95.

C. Our exclusive "fireproof" design. Aluminum & fiberglass insulated insert (use also as flower stand, champagne cooler, etc.) List $14.95

D. This distinctively designed Ice Bucket is also a "Rainbow" Exclusive. Approx. 11" high. Plastic lined. Solid brass fittings. Holds 60 ice cubes over 12 hours.

*Available also in walnut.

RAINBOW WOOD PRODUCTS INC.
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new
from
Molla

FIBER-GLASS CHAIRS

The chair that goes everywhere! Stays out in the rain or sits smartly in the room. Looks casually right aboard ship or in a motel, just perfect for institution use. Cross strips of fiber-glass in natural, aqua, charcoal on metal frames in Molla colors. Famous Molla rustproof guarantee.

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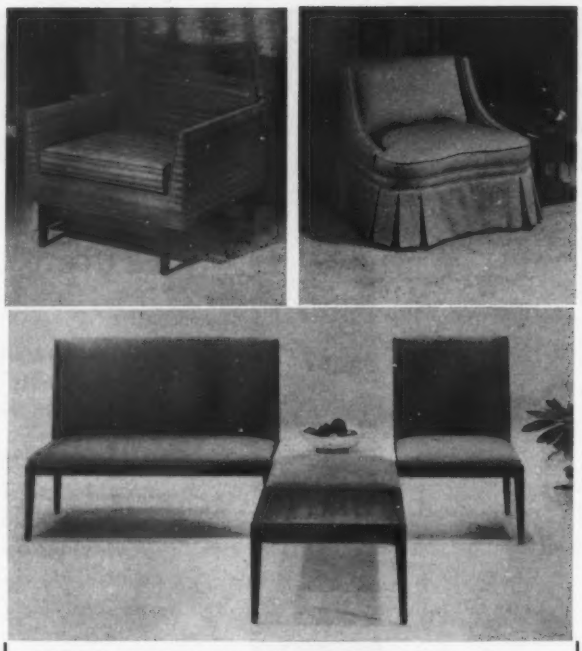

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Visit our new showroom at 1054 Second Ave. (55th St.) N.Y.C.

TRADE NOTES

Johnson Leather Showroom

Johnson Leathers, Inc., has announced the opening of a new decorators showroom at 515 Madison Avenue, New York featuring the complete line of Johnson furniture leathers plus the firm's "Comparative Color" service which matches any swatch of fabric or paper sample with the exact leather color—at no extra cost. The showroom also features Masland Duran, elastic fabric back vinyl upholstery and wall covering. The new telephone number for the showroom is PL 5-6586.

New at A. H. Stiehl

A. H. Stiehl Furniture Company, 28 West 20th Street, New York, has been appointed exclusive distributor for "Rubee Sofa-Loungers".

NSID Drive to Change Telephone Listings

The National Society of Interiors Designers has organized a drive during the month of April to change the designation "decorator" in the classified and regular telephone listings to that of "interior designer". Members are urged to write the telephone company urging immediate establishment of this listing. In New York, write the New York Telephone Company, 140 West 35th Street and also to Reuben H. Donelly Corp., 305 E. 45th Street.

ANNOUNCING **NEW HOME STUDY COURSE IN INTERIOR DESIGN AND DECORATION**

A school of high ideals and established responsibility announces a new home study course, prepared by leading interior decorators and teachers. This well-planned training program has been especially designed for Decorator's Assistants, Junior Decorators and others in the decorator trades.

This unusually comprehensive training includes: furniture arrangement, furnishings, period styles, wallpapers, color schemes, textiles, lighting and many other subjects. No classes. No wasted time. Diploma awarded. Low tuition. Send for free booklet.

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Dept. 1224, 835 Diversey Parkway, Chicago 14, Ill.

TOTE TABLES by HEIFETZ

Completely portable, multi-functional . . . strikingly designed for simplicity, precision formed for balance.

THE HEIFETZ COMPANY
Clinton, Connecticut
SHOWROOM:
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FOR — CUSTOM, RESIDENTIAL, OR CONTRACT INTERIORS

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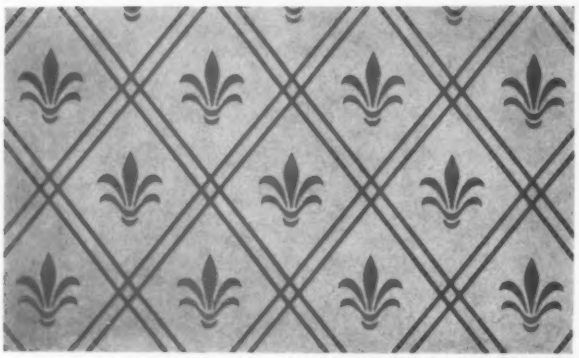
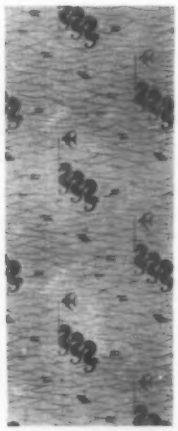
SOUTH BRAINTREE 85 MASS.

Salubra & Tekko

Scrubbable Wallcoverings



TEKKO FOR SILKEN ELEGANCE



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60 years of experience in producing smart and durable wallcoverings enable us to issue a 5-YEAR WRITTEN GUARANTEE THAT SALUBRA AND TEKKO WILL NOT STAIN OR FADE. Many installations have lasted TWENTY YEARS!

ASK US FOR SAMPLES:

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310 West 68th Street, New York 23, New York

The Warner Company
108 So. Desplaines Street, Chicago 6, Illinois

C. W. Stockwell Co.
3262 Wilshire Blvd., Los Angeles 5, California

Decorator's Professional Trip

The Dinolevi sponsored trip for decorators to Paris and Italy last year was such a phenomenal success that the firm now invites all interested persons to a similar combination fun-and-work tour to Italy, Scandinavia and Paris. There'll be 35 days altogether, with visits behind the scenes in local studios, shops and factories, highlighted by a visit to the Biennali in Venice and an afternoon reception at the new Dinolevi Gallery overlooking the Grand Canal. The tour begins June 16 lasting through July 20. For detailed information concerning itinerary, rates and reservations, we suggest you inquire of Travel Bureau Tours, 630 Fifth Avenue, New York.

Brussels World's Fair

A Committee of Selection and Procurement has been appointed to choose products to be shown at the Brussels World's Fair which will demonstrate such characteristic features of American living as portability, disposability, mobility and flexibility. Headed by William Daley and Joseph Carreiro of the Philadelphia Museum School of Art, the committee includes Ellen Lehman McCluskey, A.I.D.; Melanie Kahane, A.I.D.; George Staempfli; William C. Renwick, A.S.I.D.; John M. Gates, Steuben Glass; Theodore S. Jones, director of design studies, Institute of Contemporary Art; Mrs. Vanderbilt Webb, Museum of Contemporary Crafts; Robert J. Harper, A.S.I.D.; Morris Welsh, Melanie Kahane Associates.

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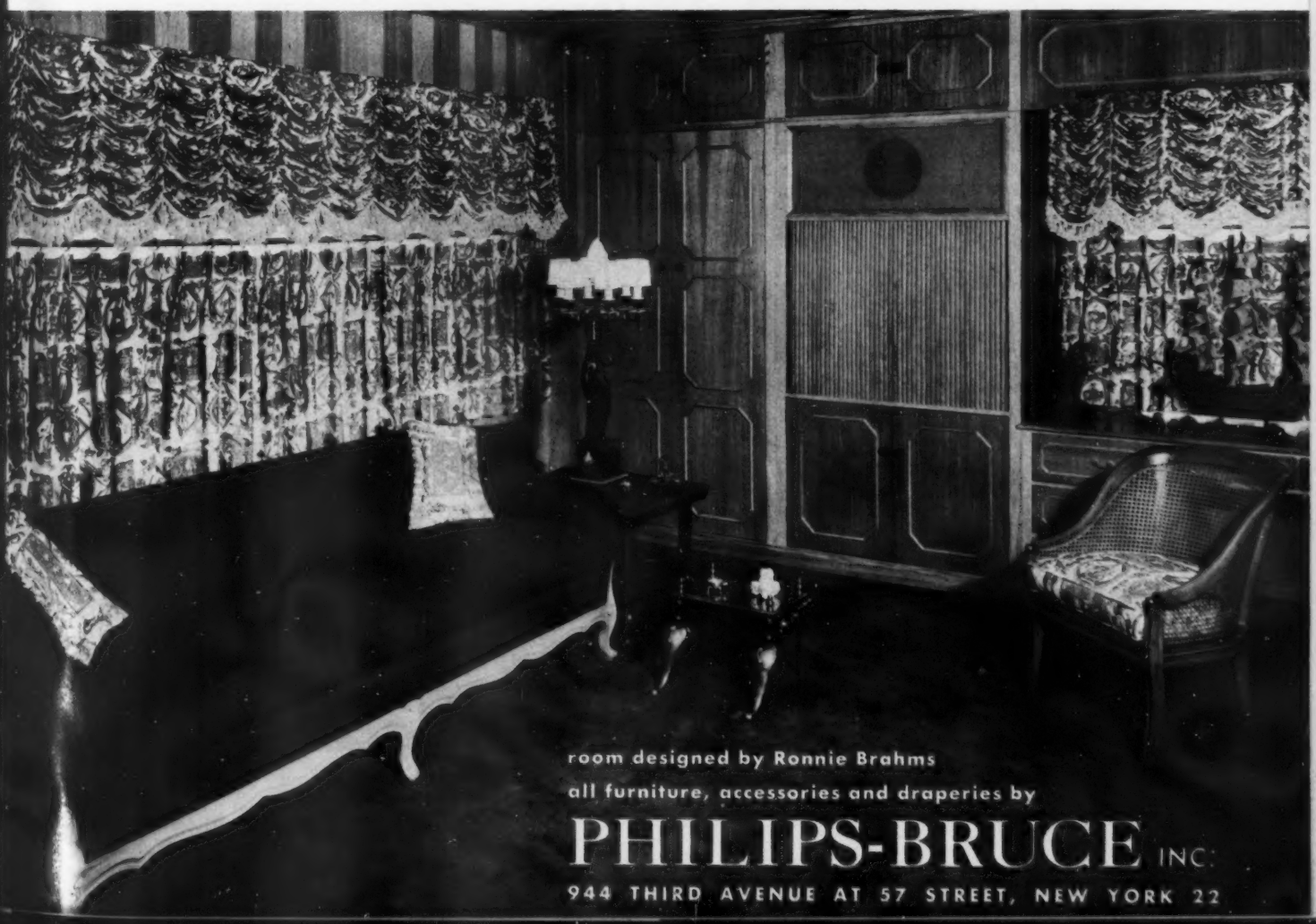
Ye Olde Mantel Shoppe

327 East 48 Street New York PLaza 8-3210

In our extensive selection of wood mantels, we wish to call Interior Designers attention to our illustrated mantel — a hand carved replica of a Georgian chimney piece in a selected comb grained pine, finished to suit.

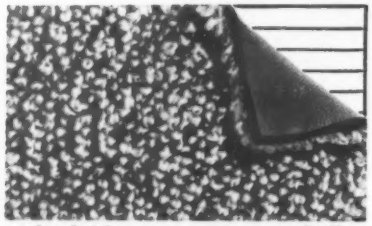
There is also, as usual, a good choice of marble mantels and accessories displayed throughout our entire building.

IN MIAMI: Florida Mantel Shoppe
3921 N.E. 2nd Avenue

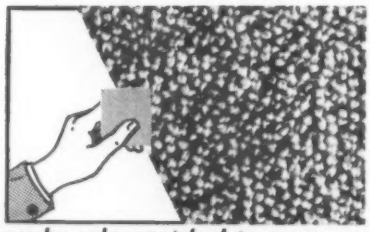


LOMA LOOM CARPETING

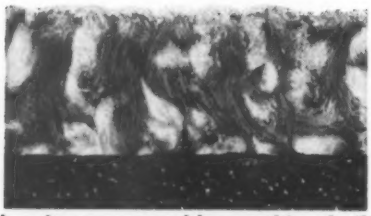
Should be in your specs—here's why:



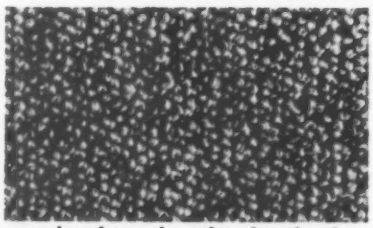
❶ *It can be laid on concrete or sub flooring*



❷ *It can be color matched to your swatch*



❸ *It has its sponge rubber cushion built-in*



❹ *It is made of wool and nylon for longer wear*

Our selling agents will be pleased to send you samples and prices . . . you'll be pleased to find Loma Loom costs no more than ordinary carpeting.

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LOMA LOOM, THE ORIGINAL CARPET WITH THE BUILT-IN SPONGE RUBBER CUSHION

New at Greeff

Greeff Fabrics, 4 East 53rd Street, New York, is introducing *Durable*, a heavy duty fabric-backed vinyl wall covering in four different textures, each in six colors; a sample book with 8" x 10" swatches of the line is available at $3.50. Also new is a series of 15 widely varied upholstery fabric samples by color families in four 10¼" x 6½" hang books. Entitled "Rainbow Series T", the four books include the following color ranges: beige to brown, aquamarine to ultramarine, gold to olive and pumpkin to red. Inquiries should be addressed to Greeff Fabrics, 150 Midland Avenue, Port Chester, N. Y.

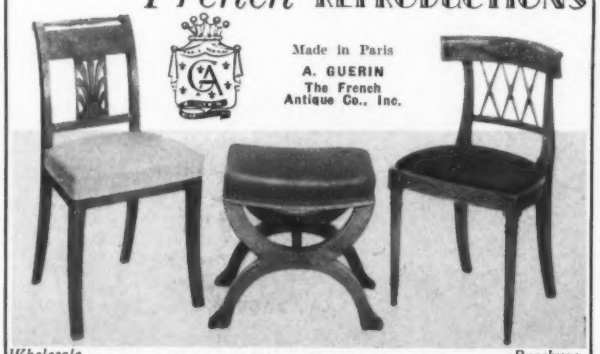
Vinyl Fabrics Speaker's Bureau

The Vinyl Fabrics Institute, 65 East 55th Street, New York, has established a Speaker's Bureau to service requests from trade, professional and civic organizations according to an announcement from Paul F. Johnson, Executive Secretary. The new Bureau will be composed of qualified representatives from among the seventeen member companies of the Institute.

Sailors in New Location

Robert D. Sailors Fabrics has moved to Belmont, Michigan, which is just outside Grand Rapids. A modern new building has been erected on 65 acres, and in addition to an extensive collection of handwoven textiles, the firm is once again offering custom power weaving.

French REPRODUCTIONS



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Parkway Restaurant, Philadelphia

Chairmasters

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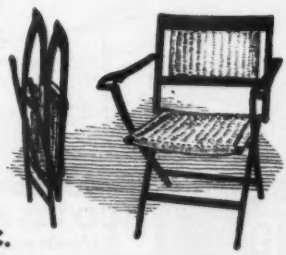
Lamp Post Corner, Hotel New Yorker

Specializing in complete installations for: Cocktail lounges, coffee shops, restaurants and dining rooms. The only manufacturers producing, under one roof, complete custom installations including chairs, tables, bars, booths, banquettes, wall panelling, and special wall decor. We are completely equipped to fabricate special units according to your design and specifications. These typical installations were designed by Walter M. Ballard Corporation.

Piazza Montici Original

"Lido" — Collapsible, Lacquered Chair with woven willow seat and back. In natural or black.
Seat ht. 16".

Montici Marble
Decorative Accessories
Occasional Furniture



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A UNIQUE APPLICATION OF REFLECTED LIGHT...

When remodeling his home in Bedford Village, N. Y., William Pahlmann, A.I.D., created a warm, friendly illumination in the conversation corner of the living room by the inspired and unusual method of reflecting light from several paintings, carefully selected for their color values.

Mr. Pahlmann, assisted by his architect, George Thiele, made dramatic use of such standard Kliegl fixtures as: Regressed Lens Downlights in entrance foyers, Angular Pinhole Downlights and Picture Lighting Projectors for highlighting statuary and picture lighting in the music room, living room, dining room and other areas. A Vertical Pinhole Downlight provides coffee table accent lighting.

For detailed information concerning all the above mentioned fixtures plus details concerning our entire line of Architectural equipment, send for our Catalog No. A-11.

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New Azrock Representatives

Construction Supply, 110 East 29th Street, Boise, Idaho has been appointed distributor for Azrock Floor Products and will handle the entire line; in the Cleveland area, Builders Specialties and Supply, and Reserve Lumber Company are two new distributors; and Penn Sales Company, 519-521 York Avenue, Philadelphia has been appointed a second distributor in the Philadelphia area. The firm has also announced the appointment of William H. Shields as District Sales Representative in North and South Carolina with headquarters in Charlotte.

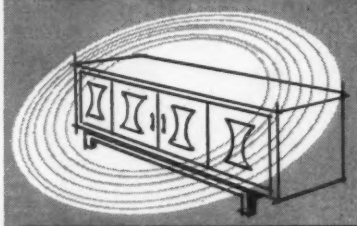
Karl Mann Representatives

The following representatives have been announced for Karl Mann Associates, 16 East 55th Street, New York: in Chicago, S. J. Campbell Co., 6-171 Merchandise Mart; in San Francisco, Bengt & Ellen Rickbert Importers, 40 Hotaling Place; in Washington, D. C.: Duncan & Huggins, 1338 19th Street, N. W.

Charak to Move

The Charak Furniture Company has announced its move to new and spacious showrooms in the Decorators' Mart, 425 East 53rd Street, New York, on May 5th. Charak, manufacturer of fine traditional and modern case and upholstered collections, has been located at 444 Madison Avenue for more than 25 years.

HI~FI Cabinetry



Let Scott-Martin handle your clients' hi fi needs: equipment to match their budgets; custom cabinetry to match your decor.

F furniture

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OSI created this prestige office in a factory-type area, without structural changes. Desk, cabinets, panels shown here—all from OSI custom-type stock components. OSI professional service assists YOU in functional solutions to difficult problems. Interior & Industrial Designer; ROBERT O. BURTON Inc.

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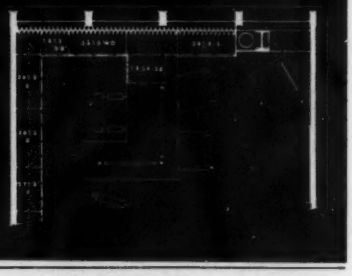

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Competition

The Sterling Silversmiths Guild of America has announced a second design competition, *Sterling Today 1958*, open to any U.S. citizen able to create an imaginative design in sterling silver. Craftsmen, designers and students of design are especially invited to participate. Entrants may submit one or more designs (sketch or photograph) before June 2. Seven cash awards totaling $1100 will be made for outstanding design, and the first three prize winners will also receive the Sterling Silversmiths Guild of America Medal. Winning designs will be sent as a traveling exhibition to silverware dealers throughout the U.S. and at the end of the exhibition each winner will receive a sample of his design made up in silver. Greta Daniel, Museum of Modern Art; Interior Designer Melanie Kahane A.I.D.; and John Vassos, Industrial Designers Institute, will serve as the panel of judges for the competition. Rules and entry blanks are available on request to Sterling Silversmiths Guild of America, 551 Fifth Avenue, New York 17, N.Y.

Showroom for Wholesale Floor Coverings

Al Wingate has announced the formation of a new sales agency and import firm to be known as Wingate & Wingate, Inc., which will specialize in wholesale floor cover-

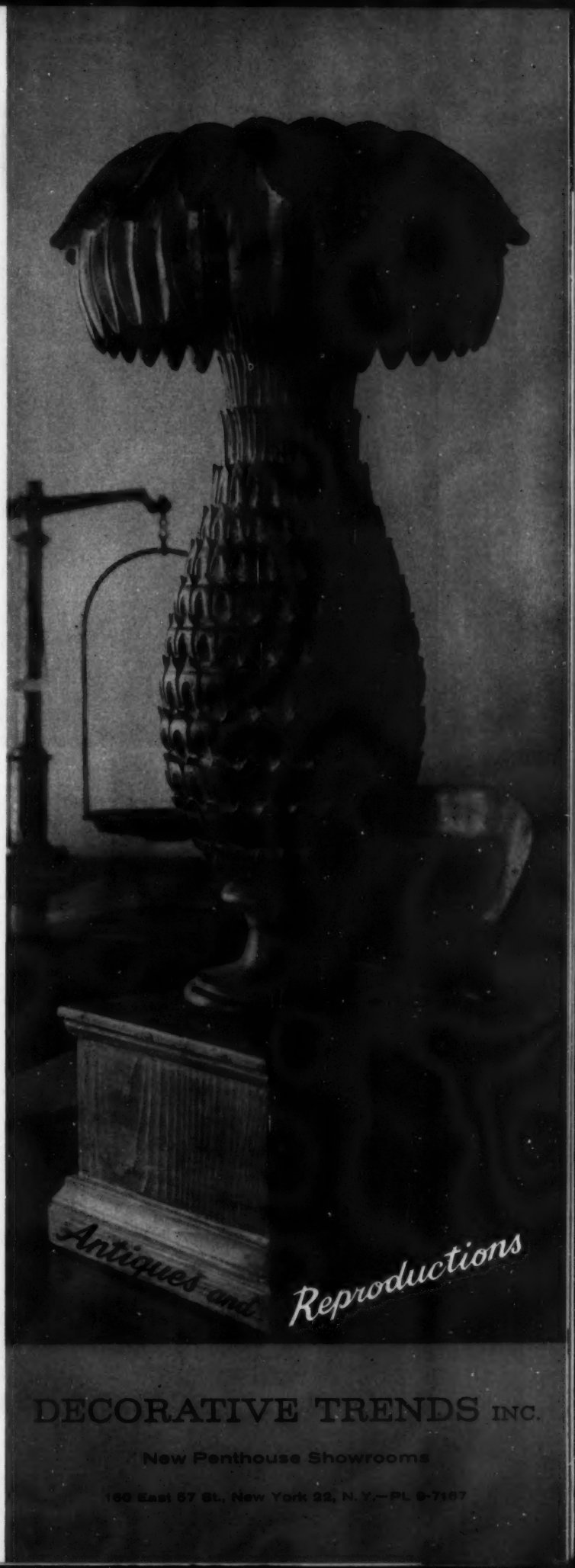
ings, temporarily located at 2676 South La Cienega Blvd., Los Angeles. Mr. Wingate was formerly sales manager for Berven Rug Mills, Inc., where he was responsible for the development of new custom qualities and sales promotion for Berven mill lines.

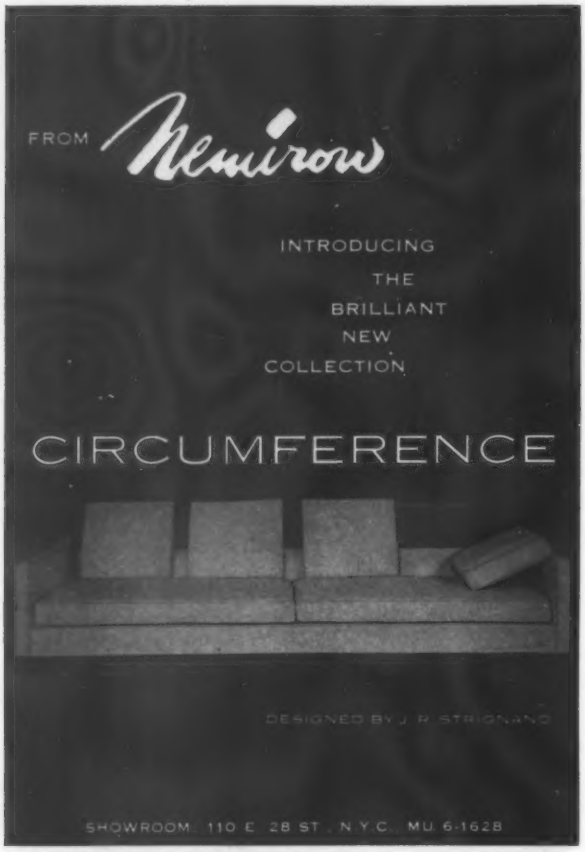
Manufacturers' Representatives

David L. Laird has been appointed in charge of sales of the East Coast territory of Oxford, Ltd. and Kent of Grand Rapids.

* * *

David and Dash, convertors and distributors of decorative fabrics at 2445 N. Miami Avenue, Florida have announced the appointment of Frederick G. Bruns as Western representative. Mr. Bruns maintains showrooms at 804 Montgomery St. in San Francisco and 100 S. Robertson Blvd., in Los Angeles.





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A.I.D. Student Scholarship Competition

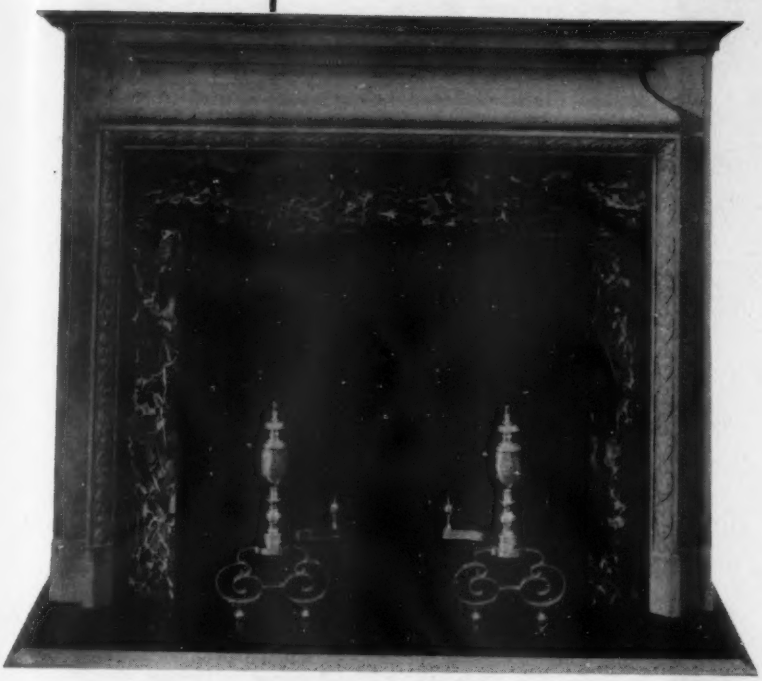
The Scholarship Committee of the Illinois Chapter, American Institute of Decorators, has announced that one full year's tuition will be awarded to the Illinois student who wins its design competition. The scholarship, payable to any U.S. school of the winner's choice that offers degree or diploma course in interior design, will cover the academic year of 1958-59 and includes $150 in cash for art materials. The scholarship is renewable a second year provided the winner fulfills certain conditions on completion of the first year. The competition is open to any person who has completed one academic year of study beyond high school and who is either a resident of Illinois or is enrolled in an Illinois school. The design problem to be solved is to develop—from a supplied blueprint made up by the American Institute of Architects—the decoration and furnishings of the living area in a two-story house. Deadline for entries is May 22, 1958. Further information including entry forms may be secured by writing to the Illinois Chapter, American Institute of Decorators, 629A Merchandise Mart, Chicago.

Marble Sealant

With proper care, including a periodic application of clear wax polish, any polished marble surface will be virtually impervious to stains. However, even without this simple care, staining can be eliminated with *Tri-Seal*, a new sealant easily applied to all table or counter marble tops. No excuse now for stained marble! The new sealant is by Vermarco Supply Co., a division of Vermont Marble Co., Proctor, Vermont, and is on sale through marble finishers and stores throughout the country. *Tri-Seal* is really a solid in liquid form, and when applied to the marble surface permeates the pores and expands on drying to fill them, without changing the appearance of the marble in any way. Sealed in this way, the possibility of staining liquids permeating the marble is virtually eliminated. For marble that has been stained or otherwise mistreated, there is available a special kit called *Vermarco Marble Polishing Kit* for removing marks or recovering the initial polish.

PINE PORTABLE MANTEL

design no. S. O. 46, with black and gold marbleized facing



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Bert Semel 911 Third Avenue New York, New York	Elsie Farris Space 543 1355 Market Street San Francisco 3, California
Cortini Furniture Ltd. 1950 Des Arables Montreal, Canada	Decor International 5 TA Ave. No. 8401 Esquina Calle 84 Miramar, Havana, Cuba

Rudolph Schaeffer School of Design

Announcement has been received that the Rudolph Schaeffer School of Design, 350 Union St., San Francisco, now in its 31st year and a nonprofit institution under the sponsorship of the Rudolph Schaeffer Foundation, has added two new courses of instruction: *Drafting for Interiors,* classes on Thursday afternoons and Friday mornings, with Dorothy Webb as instructor; and *Coordination of Architecture and Interiors,* classes on Friday mornings, with John C. Campbell as instructor. The School also announces that Frances Mihailoff, A.I.D. has joined the faculty in the instruction of *Estimating and Sources,* with classes on Tuesday evenings. The Rudolph Schaeffer School of Design offers a complete educational program for the study of design and color for creative living as well as professional practice. Further information may be obtained by writing Dora Williams, Registrar, or by telephone: Exbrook 2-8388.

Color Forecast

The American Institute of Decorators has made plans to issue an annual Color Forecast based on a survey made by all members throughout the country. According to Harold W. Grieve, national President, members will receive six color charts each year and from these will select two colors on each chart. Based on their choices, the Color Forecast for the fall will be brought out and coordinated with manufacturers.

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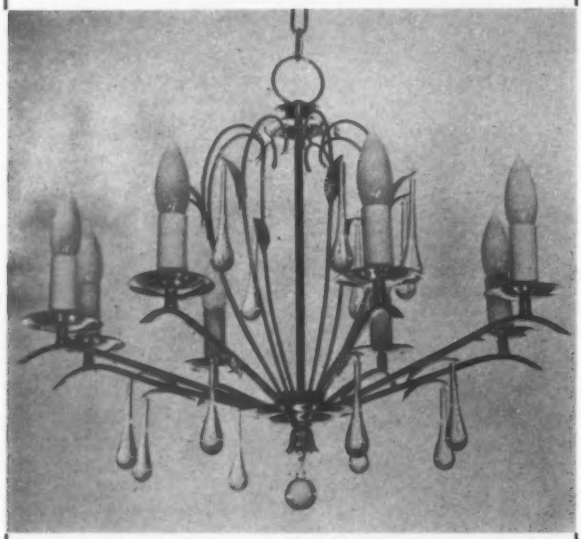

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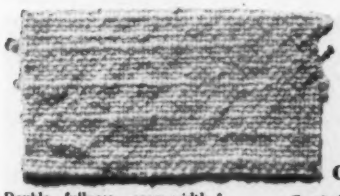

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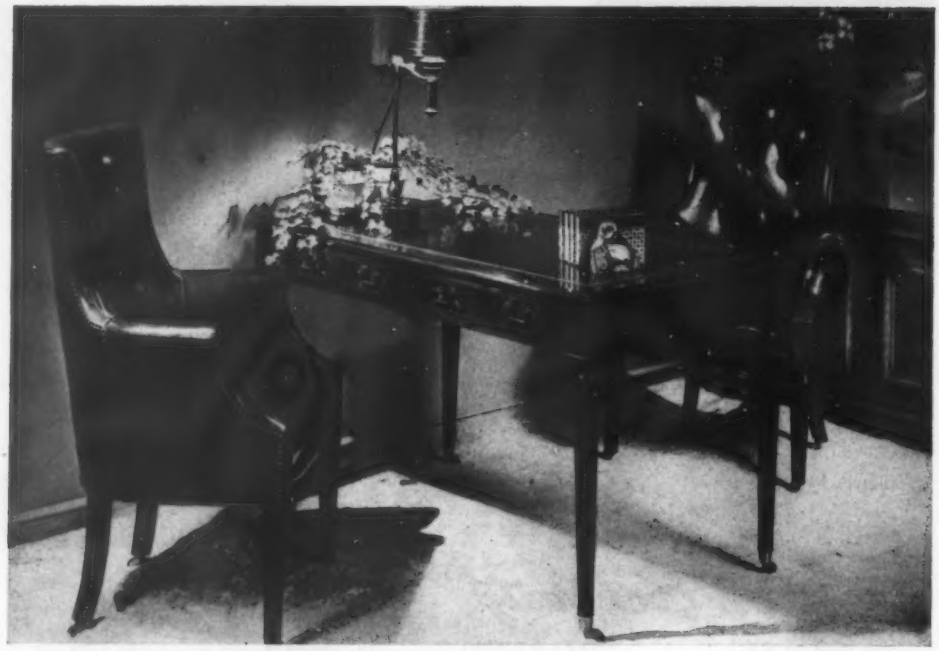

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Manufacturers' Literature

American-Olean Tile Company, 1000 Cannon Avenue, Lansdale, Penna., is now distributing its 1958 catalog which covers the firm's new Crystalline Glazes, suitable for floors or walls, Scored Tile patterns, and several pages in color showing new Pan-O-ramic blends in porcelain type ceramic mosaics.

* * *

Niemann, Inc., 469 E. Ohio Street, Chicago, is offering a new folder showing pieces in their contract line which can be cut out and placed on an interior designer's presentation to a client.

* * *

Carpets, Inc., manufacturers of custom wool carpets, has issued a brochure showing some of the custom designs and details offered by the firm. For a copy, write to Carpets, Inc., 6505 Wilshire Blvd., Los Angeles 48, Calif.

* * *

H. Pfanstiehl Hardware Co., 321 East 64th Street, New York, has published a new folder illustrating the firm's collection of bathroom accessories, furniture hardware and builders' hardware.

* * *

A new catalog by The Frameguild, Inc., 503 East 72nd Street, New York, illustrates the great variety of custom frames available at their showroom.

* * *

Modern metal furniture for contract interiors including tables, chairs, desks and upholstered pieces are handsomely illustrated in a new color catalog by Howell, St. Charles, Illinois.

* * *

"The Important Role of Realist Sterio 3-Dimensional Photography in Selling Consumer and Industrial Products and Services" is the self-explanatory title of an illustrated booklet offered by the Sales Department, Realist, Inc., 2051 North 19th Street, Milwaukee, Wisconsin.

* * *

The Howard Miller Clock Company, Zeeland, Michigan, has issued a new catalog featuring their decorative wall and table clocks, distributed nationally by Richard Morgenthau Showroom, 225 Fifth Avenue, New York.

* * *

A new booklet offered by Lightolier, Inc., offers 240 illustrations of the firm's lamps, with a special section of their new "Lytespan" development.

* * *

The Kittinger Company, 1893 Elmwood Avenue, Buffalo, N. Y. has issued Catalog Supplement No. 92-A which includes photographs and descriptive information on new pieces introduced at the recent market.

* * *

Herman Kashins, 225 Fifth Avenue, New York, is offering a new catalog of the firm's original tôle lamps.

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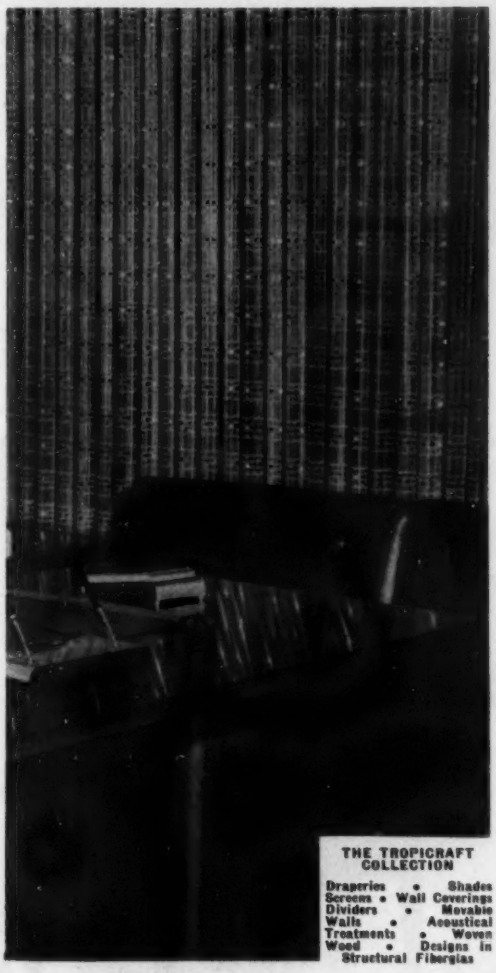

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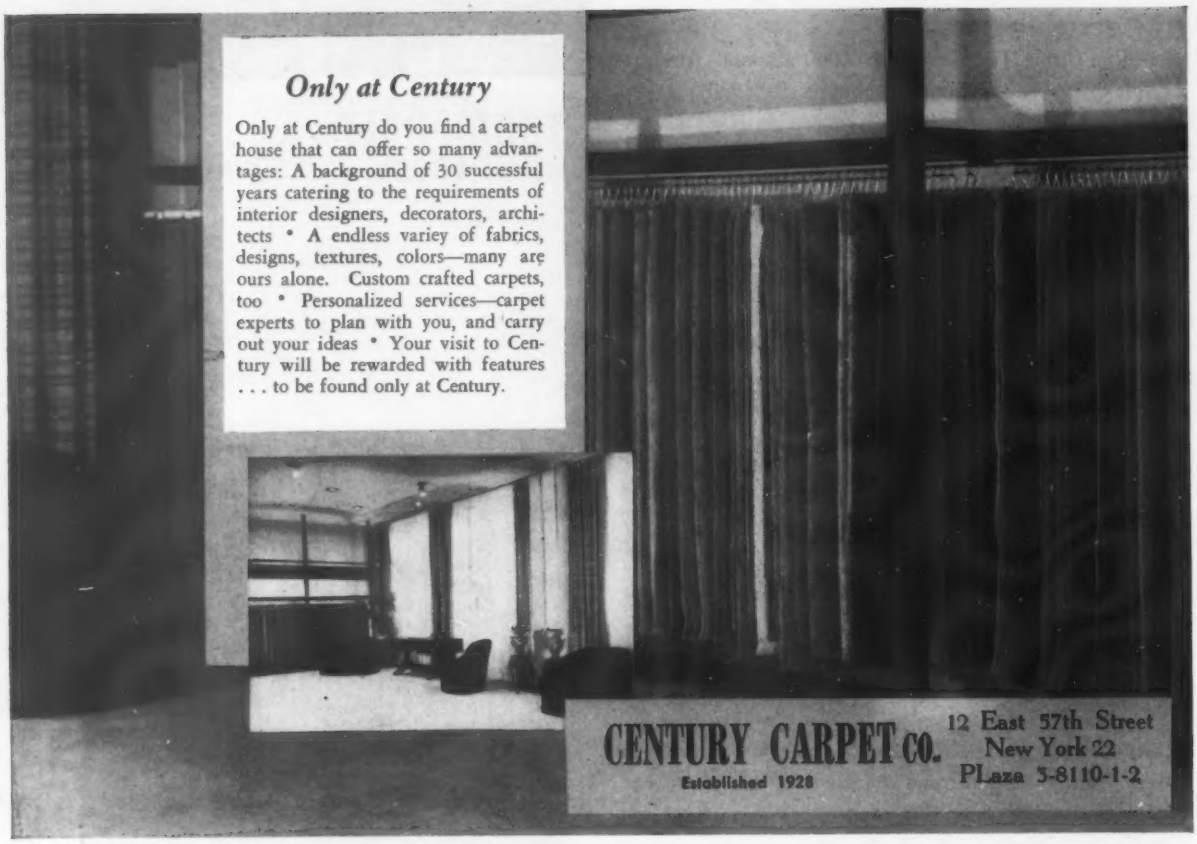

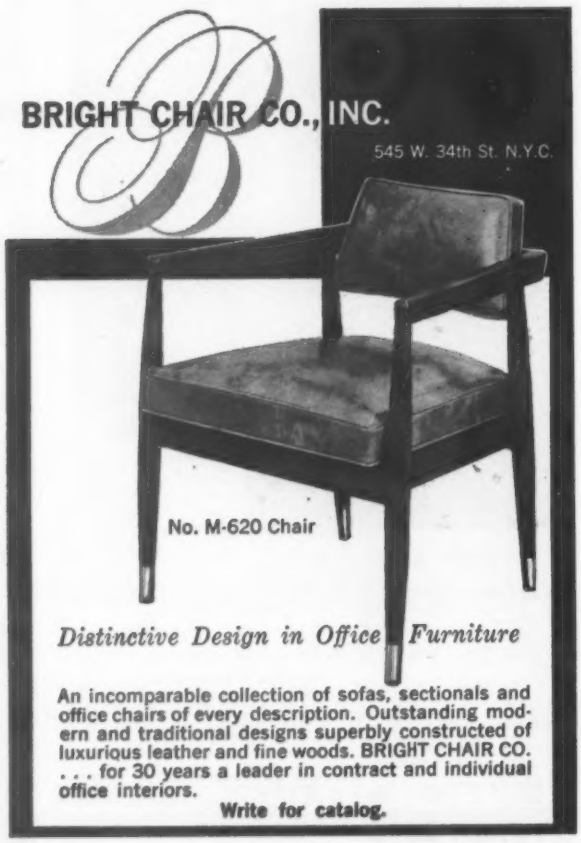

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Manufacturers' Literature

Greeff Fabrics has issued illustrated brochures on three new spring fabric collections: "Our Young Republic", Irish linen sheers, and "Contemporary Classic". Requests should be made to Greeff Fabrics, 4 East 53rd Street, New York, attention Albert Leach.

* * *

Nessen Studio, Inc., 5 University Place, New York, has just issued a catalog of their lamps incorporating all designs under one cover. Included among the new additions are a new series of wall lamps of glass and brass, two swing arm lamps and four new table lamps.

* * *

An attractive new brochure from Rowen, Inc., 1 East 53rd Street, New York, illustrates the new additions to the firm's hand-screened print collection. The firm has also issued a retail price list of Arzberg china and stainless steel available to the trade.

* * *

Architectural Pottery, Box 24664 Village Station, Los Angeles, has issued a brochure picturing new walnut models of planters.

* * *

General Lighting Company, 248 McKibbin Street, Brooklyn, has prepared a folder showing their line of modern candle lighting fixtures including wall brackets as well as chandeliers.

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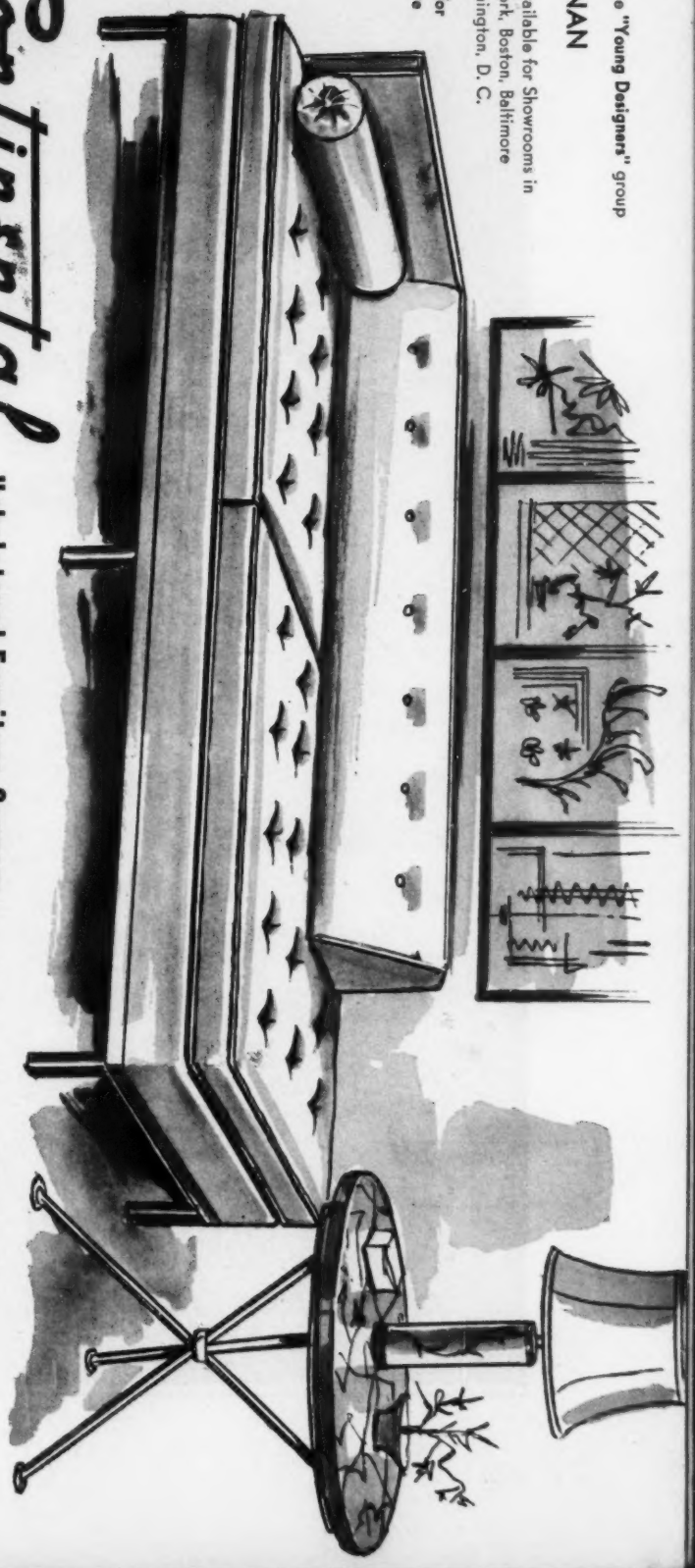

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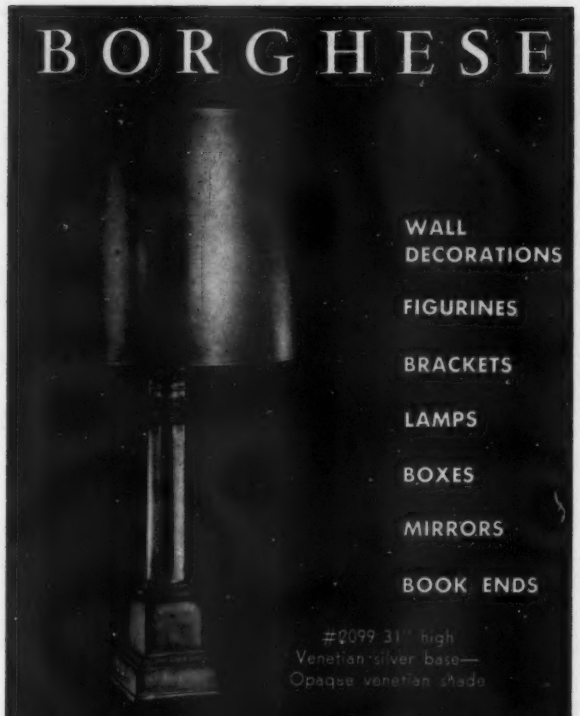

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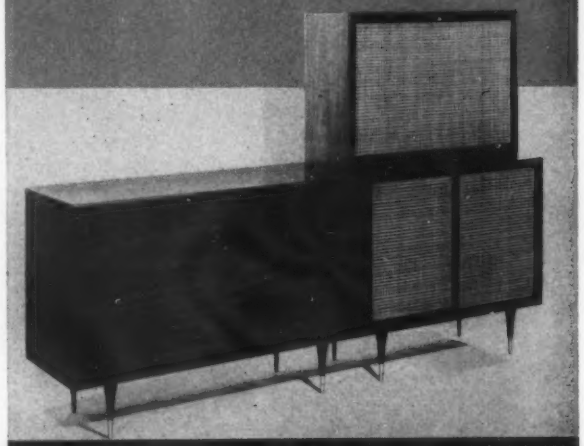

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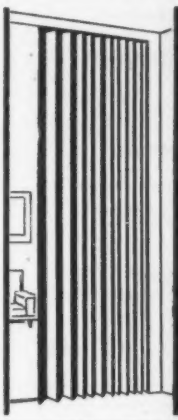

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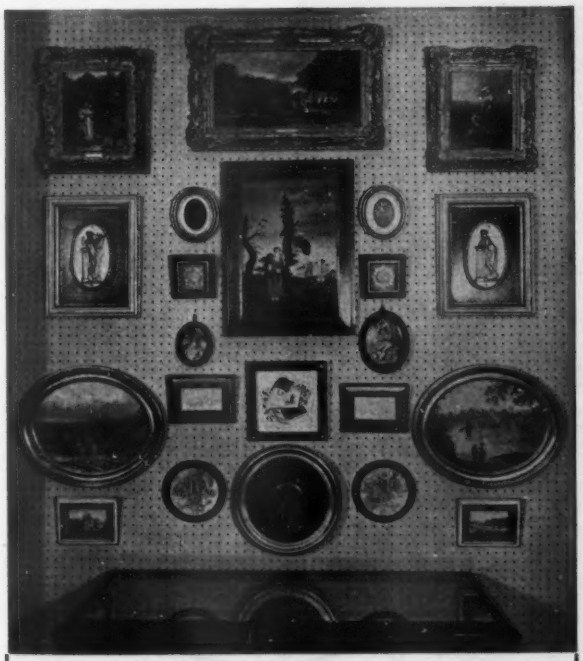

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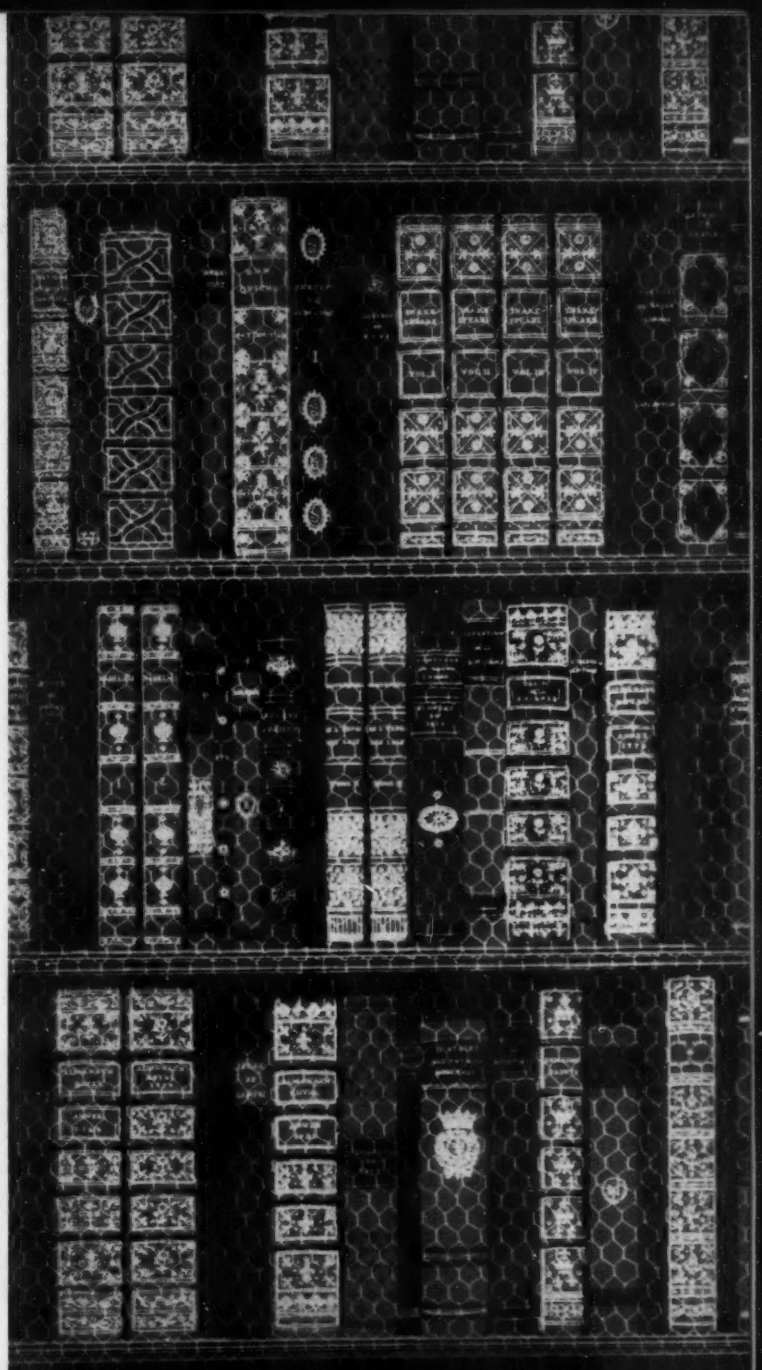

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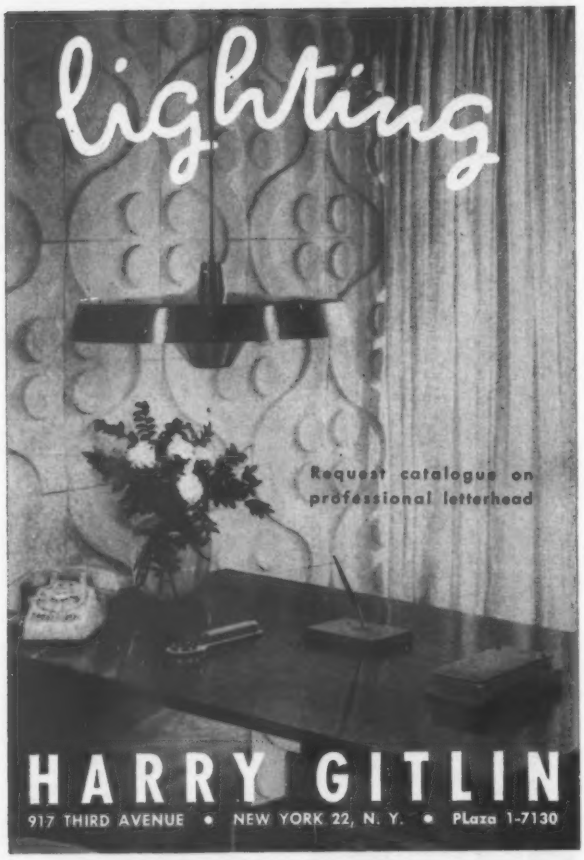

Pullman Contract Division

Leo Kulp, president of the Pullman Couch Company, 3759 S. Ashland Ave., Chicago, has announced the formation of a new Contract Division headed by Arthur A. Lieberman. Mr. Lieberman will make his headquarters at the Pullman Couch Company offices in the American Furniture Mart, 666 Lake Shore Drive, Chicago.

Young Decorators League

In the fall of 1956, a group of young interior designers just becoming actively engaged in their profession organized The Young Decorators League of Richmond to improve and elevate the standards of interior design. The League also bridges the gap of time between graduation from school and eligibility for membership in the A.I.D. The organization is composed of twenty participating members, and the following were recently elected officers: President: Allan D. Ivie III of Miller & Rhoads; Vice President: Alexander Jones of Thalhimers; Secretary: Charles M. Pulley, Biggs Antique Company; Treasurer: G. David Hunter of Miller & Rhoads.

Picasso Ceramics Exhibit

The largest exhibit of ceramics by Pablo Picasso ever shown in the United States is now on view at Cooper Union Museum for the Arts of Decoration, Seventh Street and Fourth Avenue, New York. The 92 objects on exhibit were made between 1948 and 1957.

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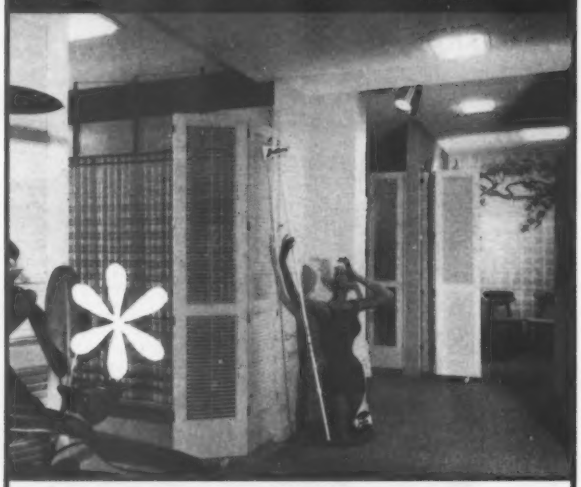
Jantzen Showrooms — Los Angeles, California, as featured in this issue of Interior Design.



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Manufacturers' Representatives

Graham Walsh, 425 East 53rd Street, New York, is now showing the collection of lamps from Norman Perry, Inc., Plymouth, N. H.

* * *

Mills-Denmark, importers of custom Danish furniture, have appointed Walter G. Dillhoff of 832 Barth Drive, Baldwin, L.I. as sales representative for the Latin American countries

* * *

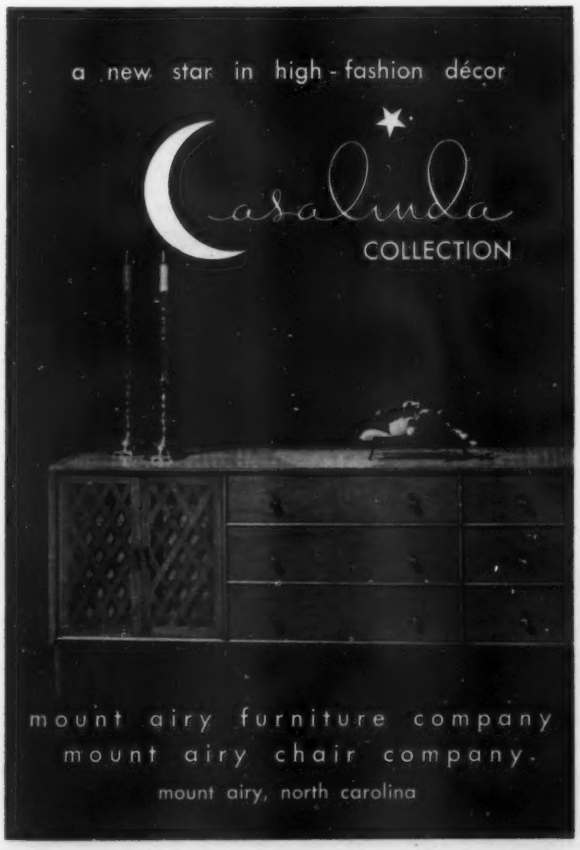
Gregori Furniture Corporation of Shelbyville, Indiana has announced the following new representatives: Morton Miller of Atlanta, Ga. who will represent the firm in Mississippi, Alabama, Georgia, Tennessee, N. C., S. C., and Florida; Webb Darling of Dallas, Texas in Texas, Oklahoma, Louisiana, Arkansas and New Mexico. Alex J. Bass was recently appointed Director of Sales as part of the firm's expansion program.

* * *

Kneedler-Fauchere, 451 Jackson Square, San Francisco, have appointed Arthur Dennis Ltd., 116 Newbury Street, Boston to represent the firm in the Northeast.

* * *

Virginia Metalcrafters, Inc., Waynesboro, Virginia, has appointed Walter Murphey as exclusive representative for the states of Mississippi, Alabama and Tennessee.



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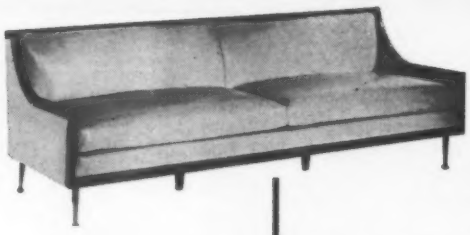

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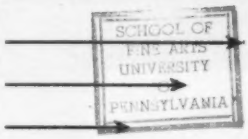

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Personalities

In reorganizing its contract division, Greeff Fabrics has announced that Robert H. Hamilton will head the division with headquarters at 4 East 53rd Street, New York, where he will be assisted by John Nicholas Roche, former manager of the contract department at Cohn Hall Marx.

* * *

Louis Roberts, president of Isabel Scott Fabrics Corp., has announced the appointment of Jane Bayard to the firm's design staff to specialize in the development of new casement, drapery and upholstery textures. Her first collection will be of power loomed Fiberglas casement cloths utilizing Owens Corning's new Aerocor yarn.

* * *

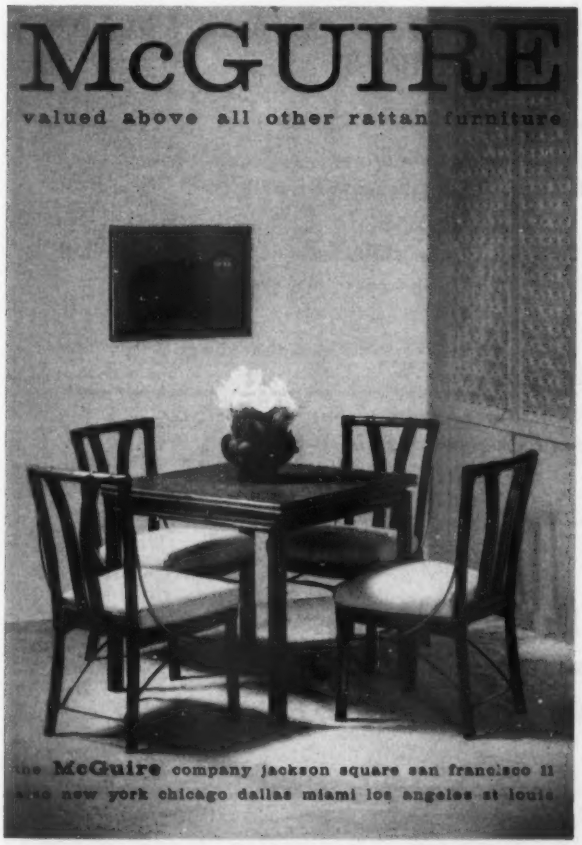
Mrs. Virginia Speaker has joined Robbins Floor Products, Inc., as manager of the firm's permanent showroom in the Merchandise Mart, Chicago.

* * *

Jay Feder has been appointed vice president in charge of sales for Barclay Manufacturing Co. where he will direct all sales activities for the firm's three major divisions: prefinished plasticoated paneling, Barcwood prefinished plasticoated woodgrain paneling and Barclite translucent fibre glass reinforced paneling.

* * *

Michael J. Reischmann has joined the staff of Ted Reischmann, contract furniture manufacturers at 11 West 42nd Street, New York.



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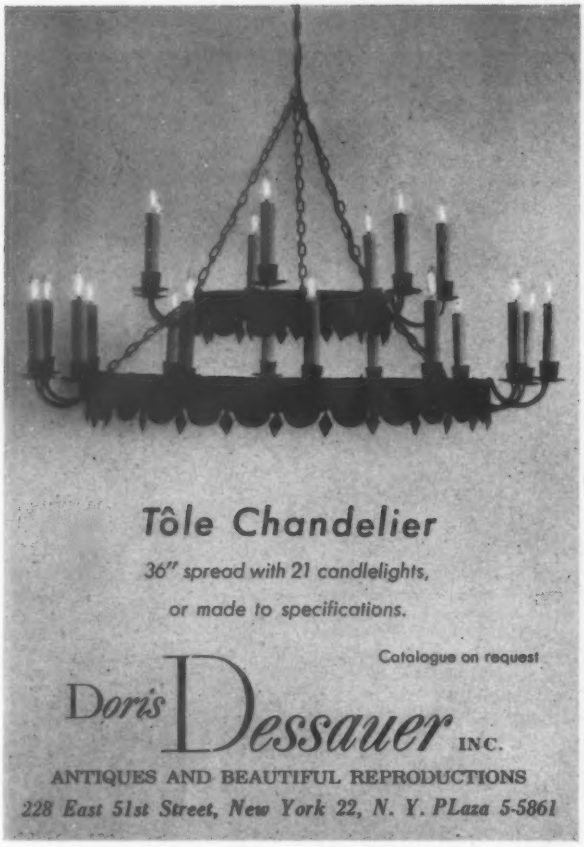

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John W. Broere has been retained by the Athol Manufacturing Company to specialize in the promotion of Terson Vinyl Fabrics in the furniture field according to an announcement by Fred L. Ford, Vice President. Mr. Broere's headquarters will be at the Athol New York office, 120 East 41st Street.

* * *

Harold E. Wadeley, Chairman of the Board of The Firth Carpet Company, has announced the election of Robert L. Huffines, Jr., to the Board of Directors. Other appointments by the firm include that of John A. Churchill as General Sales Manager and Robert Scott as Sales Manager.

* * *

Everett Stunz of Dallas, Texas, has been appointed Contract Sales Representative for Furniture by Tomlinson, High Point, N. C., according to an announcement from Sidney H. Tomlinson, Jr., Vice Pres. in charge of sales.

* * *

E. C. Carter & Son, Inc., 515 Madison Avenue, New York, have added Eugene Plus to their sales staff to handle the suburban area including Long Island, Westchester, and parts of New York State, New Jersey and Conn.

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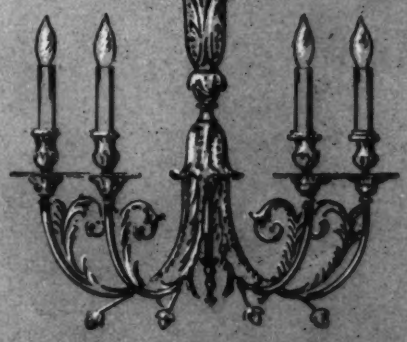

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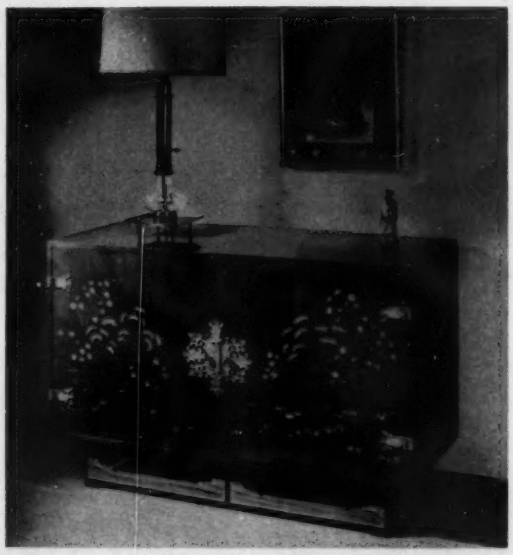

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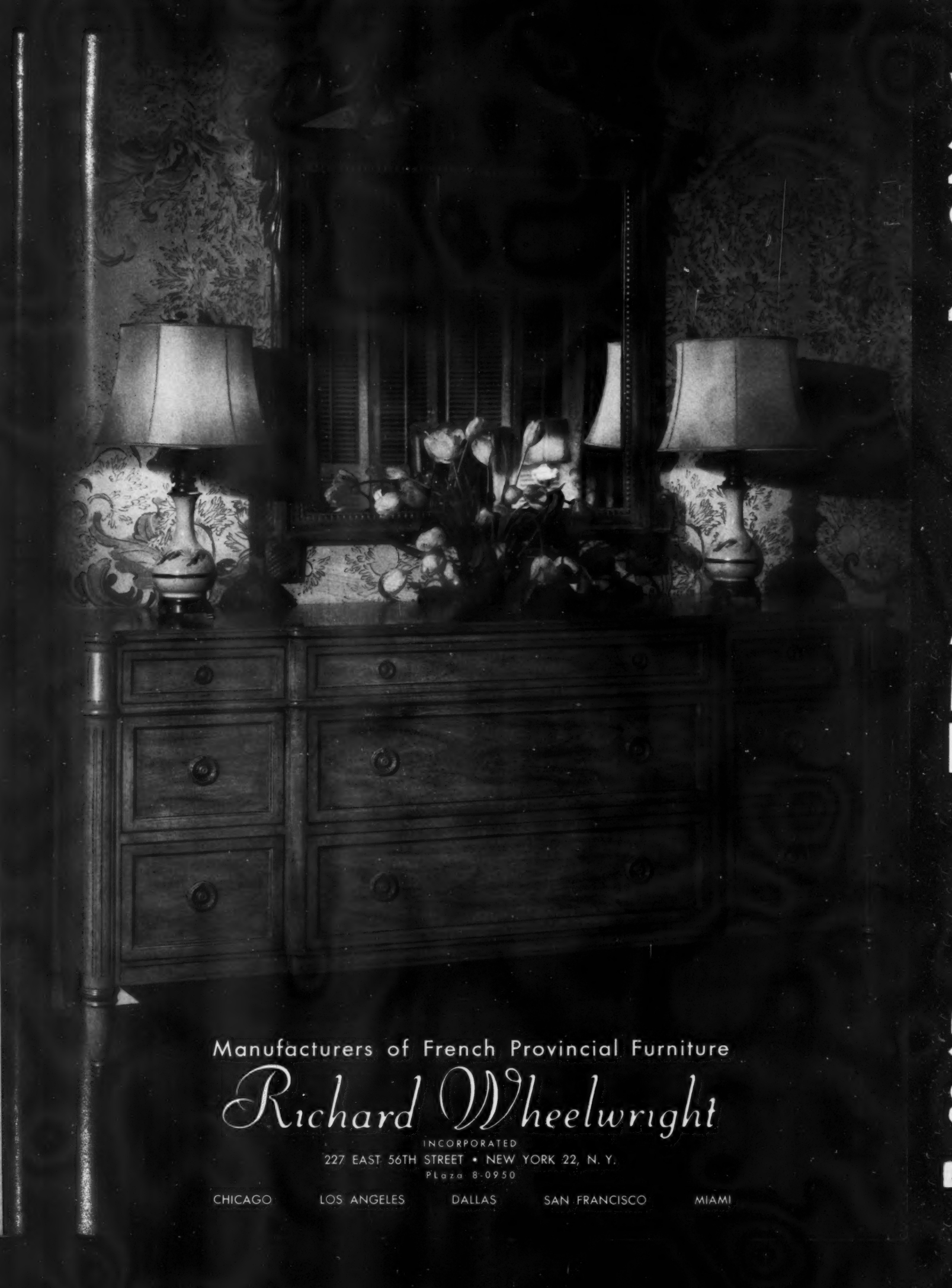
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